

WITH SUPPLEMENT.

THE ETUDE

WITH WHICH IS INCORPORATED

THE MUSICAL WORLD

FEBRUARY, 1896.

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CONTENTS

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Paderevski

AND

"Touch and Technic."

*Extract from a
Recent Letter of
Paderevski to
William Mason.*

"C'EST AVEC LA PLUS VIVE ATTENTION ET UN INTÉRÊT DE PLUS EN PLUS CROISSANT QUE J'AI EXAMINÉ VOTRE ADMIRABLE OUVRAGE, 'TOUCH AND TECHNIC.' SANS ENTRER DANS LES DÉTAILS—CAR J'AURAIS À FAIRE ÉLOGE DE CHAQUE PAGE—JE VIEUX VOUS DIRE SIMPLEMENT QUE C'EST LA MEILLEURE MÉTHODE DE PIANO QUE JE CONNAISSE ET VOUS FÉLICITER, DE TOUT CŒUR, D'ÊTRE L'AUTEUR D'UNE ŒUVRE AUSSI MAGISTRALE.

(SIGNED)

J. Paderevski

"NEW YORK,

"12 NOVEMBRE 1895."

TRANSLATION.

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THE ETUDE

AND MUSICAL WORLD

VOL. XIV.

PHILADELPHIA, PA., FEBRUARY, 1896.

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THE ETUDE.

PHILADELPHIA, PA., FEBRUARY, 1896.

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Musical Items.

HOME.

MRS. BLOOMFIELD ZEISLER creates almost as much interest wherever she plays as Paderewski.

MLE. SZUMOWSKA, the pianist, and said to be Paderewski's only pupil, has appeared in several concerts in New York and Boston. Her success is unqualified.

LOUIS LOMBARD, the president of the Utica Conservatory, is making money teaching music. He has made application to take \$50,000 of the new popular loan.

OTTO SUTRO, of Baltimore, died January 19th. Mr. Sutro besides being a large music dealer, was a musician and art lover. His influence has been very great in the musical circles of Baltimore.

M. LE ROY has engaged Mr. W. H. Sherwood, the eminent American pianist, of Chicago, to give a series of seventy piano recitals in Europe next season, beginning at the Gewandhaus Concerts in Leipsic.

ELLEN BEACH YAW, who has been so loudly advertised, has been heard. Her voice is phenomenally high, but she fails to create any real musical interest. Her method of advertising is about as objectionable as her method of singing.

W. W. LAUDER has been lecturing in Chicago with great success. The range of his subjects is very wide. Here are a few: "The Art of Singing on the Piano," "American Indian Music," "Dance Rhythms," and "Hungarian Rhapsodies of Liszt."

WALTER DAMROSCH is making a sort of triumphal march across the continent. With the exception of sleepy St. Louis, every city that he has visited has yielded him a handsome profit. He has been the hero of the hour. At Denver, Colo., the public was literally beside itself with enthusiasm. It was the first time in the history of that city that German opera was given.

MR. JOSEPH MOSENTHAL, the well-known conductor of the Mendelssohn Glee Club, violinist, organist, composer, and teacher, died suddenly of Bright's disease at the rooms of the Mendelssohn Glee Club on the evening of the 6th inst. He reached the club rooms at eight, as usual, to conduct the regular weekly rehearsal, but feeling faint, was induced to lie down, and in less than half an hour he was dead.

NEARLY all artists have a working repertory that is surprisingly small. Joseffy has about twenty-five concertos in hand, but he never employs more than two. Paderewski only plays three or four concertos in a season; Rosenthal two. Zeisler has the D-minor Rubinstein, the C-minor Saint-Saëns, and the F-minor Chopin as constant and effective allies. She has largely added to her repertory, but this season will only play the Schumann A-minor and the Beethoven E flat concertos. All this to show that great pianists do not always indulge in extended repertoires.

FOREIGN.

BARON ACHILLE PAGANINI, only son of the famous violinist, died in Parma recently.

VERDI has endowed a home for aged musicians with \$100,000. Why not start a movement of that kind in this country?

BACH's eyes failed completely in his later years, and his last work, the "Art of Fugue," remains unfinished on that account.

GUSTAV JENSEN, younger brother of Adolf Jensen, recently died at Cologne, where he held the post of Professor of Harmony and Counterpoint.

SIR CHARLES HALLÉ has left behind him an autobiography extending to 1868, which is to be published. It furnishes interesting accounts of his life in Paris, when he was in constant intercourse with Wagner, Berlioz, Musset, and others.

VERDI has nearly completed his long looked for volume of reminiscences. It goes almost without saying that the veteran composer has had countless interesting talks with interesting musicians.

SIR JOSEPH BARNEY died January 28th. He had been suffering from an internal complaint and was much upset at the death of his friend, Lord Leighton. Sir Joseph breakfasted as usual and was then suddenly attacked with hemorrhage of the brain and suffered great agony until unconsciousness supervened.

THE correspondence of Dr. von Bülow, edited and arranged by his widow, is on the eve of publication by Messrs. Breitkopf & Härtel. Some of the letters relate to the interesting period when the accomplished, but eccentric, musician was debating whether law or music should be the business (or shall we say "profession"?) of his life.

MME. SCHUMANN has just celebrated the seventy-sixth anniversary of her birthday. She was born at Leipsic, and it was in her native place that she made her debut when she was but ten years old. She married, in 1840, Robert Schumann, who died sixteen years later, after exerting a marked influence on her style as a pianist and the choice of works which she interpreted.

THE first performance of "Die Walküre," at Naples, gave rise to scandalous scenes. The public remained quiet till the second half of the second act, when it grew impatient and made fun of everything sung on the stage. In the third act the demonstration became a tumult, and the music could scarcely be heard. The audience shouted "Evviva Verdi!" and "Abasso Wagner!" and left the hall whistling, hissing, and yelling. The manager dared not give a second performance.

THE charges of eminent singing teachers in Paris vary greatly, says an exchange. Marchesi demands \$70 a month, and will take no pupil who will not begin with her from the very rudiments of the art. Mme. Lagrange has \$3 a lesson from professionals and \$4 from amateurs. Mme. Renee asks \$40 a month. Mme. Ziska charges \$3 to professionals and \$4 to amateurs. Spriglia has \$5 a lesson. The rule is from \$3 to \$5 a lesson or \$40 to \$70 a month, and pupils are expected to take three lessons a week.

JUDGING from the following, taken from the *Musical Times*, of London, charlatanism has not yet altogether vanished from England:—

"One of our Western cities boasts a remarkable professor of singing, who is also a pianoforte tuner and polisher. This gentleman prepares pupils for the R.A.M. and T.C.L. examinations, guaranteeing that every one will pass within six months. He does something else also, but that must be described in his own words: 'As there are many gentlemen using their voices, bass for tenor, or *vice versa*; ladies, contralto for soprano, or *vice versa*, which causes a straining to the chest, and thereby losing the beauty of the voice, Professor — will prove and give the right compass for the voice, and tell how to use it, for the fee of 2s. 6d. The same will be charged to prove to any one whether they will make professional pianoforte or violin players.' Truly knowledge is cheap, and the English language difficult!"

BAKE a lemon or sour orange for twenty minutes in a moderate oven, then open the fruit at one end, and dig out the inside, sweetening with sugar or molasses. It is said that this will not only cure hoarseness, but will remove pressure from the lungs.

OUR SUPPLEMENT.

In accordance with our statement in December issue, that one of the features of this year would be a number of valuable supplements, we present the first one with this issue. The subject, HARMONY—to our mind—is one of the most beautiful of all musical pictures. It ought to please everybody. During our travels we have made it a point to collect pictures on musical subjects, and in this way we have gathered most of the notable pictures and portraits of music and musicians. This one is rare. It is not for sale at any of the art stores at home or abroad. The original, from which our supplement is engraved, we found in an antiquarian establishment; it was made after the painting by F. Dicksee. The motto might well be the lines of Moore—

Music! oh! how faint, how weak,
Language fades before thy spell,
Why should feeling ever speak,
When thou canst breathe her soul so well?

The subject is suitable to frame for studio or home. With this end in view we have had a number of artist's proofs struck off. These copies are the first impressions made from the original, before any of the fine lines become worn. They are made on heavy paper, 22x28 inches, and will be mailed in a strong roll for 50 cents each. Besides this, we have run off a number of extra copies of the supplement, which can be had for 10 cents, postpaid.

We found that there was considerable demand for the December supplement, but we made no provision for it. No doubt many of our readers will wish to have the picture framed, and we would advise them to secure either an artist's proof or an extra copy of the supplement, which will be mailed in a tube without creasing it, which is unavoidable with those sent in THE ETUDE.

WHAT IS IT TO BE MUSICAL?

BY EDWARD DICKINSON.

To make his pupils musical is the teacher's first and last business. What is it to be musical? It is to feel as well as to perform, to be not a mechanical grinder-out of another's composition, but a conscious reproducer of something that has significance for the player, as though he himself were the author of the piece. It is to put one's fancy and enthusiasm into the work and try to make it as beautiful as the notes allow. There are always further possibilities of beauty in every composition under the player's hands, and these possibilities are due to the capacities that lie in tone quality. Pupils must be taught to listen to their own playing in a sort of objective way; right harmony must seem right to them, wrong harmony must be heard as wrong and disagreeable; the tone values must be richly laid and justly balanced, and the ear must observe and be pleased when they are so. Teach them to grasp the piece in rhythm and structure by analyzing it, reading it through in silence after it is already familiar, that its form and organization may be apprehended. This helps to gain a consciousness of the larger rhythms. Many a student keeps steady time, even accents well, who has no sense of the larger rhythmic waves. Test this with a piece like Rubinstein's "Melodie" in F, for instance, in which the whole effect depends upon the great, surging waves of tone which the player must sweep back and forth with masterful hand.

The other most conspicuous immaturity lies in the failure to appreciate subtle shading and finely mingled tone color. How can one give them who does not hear them or imagine them? Students often produce bad tones or discords without being themselves offended—not because they have no ear, but because they are so engaged in getting right notes, fingering, time, etc., that tone as such escapes them altogether. Why should beauty of effect be compelled to wait until the mechanics are mastered? Can it not be better taught when the piece is fresh and interesting? The laws of beauty, the nature of the composition as a work of art, should be taught early. Ear training must be a part of the daily

task, purity of tone must be studied as an element of the technic itself; the characteristic beauty of the whole and of every detail must be sought out and presented to the player's own satisfaction as well as to that of the teacher.

JEAN LOUIS NICODÉ.

BY W. MALMENE.

OF modern living composers for the orchestra, no name is perhaps better and more favorably known than that of Nicodé, whose compositions have always occupied a prominent place in the programmes of the Symphony Concerts under the direction of Theodor Thomas, Dr. Damrosch and his son Walter, as well as those of the different musical directors which wielded the baton over the Boston Symphony Concerts. Nicodé was born at Jerczik, near Posen, August 12, 1853, where his father possesses a large estate, but circumstances over which he had no control forced him to relinquish this property, and fate drove him to Berlin. Being a very musical man and good violinist, he was able to provide the necessities of life for his family by playing in orchestras and giving lessons on the violin. As Jean Louis gave unmistakable evidence of musical talent at an early age, his father did not fail to devote the utmost attention to the cultivation of the same, and soon he placed him under the instruction of Hartkaes, who enjoyed an excellent reputation as organist.

He next entered the "Neue Akademie der Tonkunst," in 1869, where the young art novice had the good fortune of meeting with teachers who at once recognized his great talents, and while cultivating the same did not suppress his individuality. These men were masters in their special departments. To Kullak he owed his thorough pianistic development which distinguished his playing afterward as a virtuoso. In Wuerst he found a profound master of harmony, while Fr. Kiel was an experienced teacher of counterpoint and Fugue, who directed his practical compositions which the universal verdict has since stamped as "excellent."

After he left the institute he soon made a reputation for himself as a pianist who won the admiration of critics and art-connoisseurs, but not until he accepted a concert engagement with the celebrated songstress, Madame Artot, travelling as far as Roumania, did his reputation become universally known as it deserved to be. This opened the path for him to be appointed teacher of the piano department at the Royal Conservatory of Music, Dresden, in 1878, which he resigned in 1885. He now accepted the conductorship of the philharmonic concerts, in which position he revealed his artistic personality in a new light. His mode of conducting differed considerably from the old, stiff and cold methods which some of his predecessors had adopted. He studied the contents and depth of the work before him; entered heart and soul into the composer's intention and temperament, that the animated interpretation produced effects previously unknown.

After three years' experience he resigned the position, much to the regret of the many admirers which his genial character has won for him. His private reasons for resigning the position was that his artistic aspirations yearned to give expression to his own personality in work on a larger scale, for which he felt himself now better fitted, after having wielded the baton for so long a time over the orchestra. His mind had become enlarged through the study of the scores of the great masters, while individual observations of tone effects suggested new combinations, as is shown in his own works, of which the "symphonic variations" and the Ode-Symphony "The Ocean," are the best proofs. Both compositions are the culmination of musicianly skill and natural talent, which shine most in the last composition written for male voices with Solos interspersed, in which the combined forces of orchestra and Organ produce astounding effects. Another of his symphonic compositions is "Mary Stuart," in which the master-hand has created some of the most captivating tone combinations. Nicodé is by no means a prodigious writer, but what he has produced is of sterling

merit. Among his most esteemed works are a few piano études, a collection of 100 songs, a Sonata for the Piano, Op. 19, also a Sonata for Cello, Op. 25; the latter two have often been heard in the Concert room and are worthy the attention of all virtuosi.

DEVELOPING MUSICAL FEELING.

THERE is a method of promoting musical feeling, much used in seminaries, where better facilities prevail for two pianos tuned together than generally are found among private teachers. I mean the practice of eight-hand arrangements of overtures, symphonies, etc. I remember one case when I made a class of four girls learn the Schumann Symphony in B flat, and I distinctly recall the process of hearing the parts separately, then two together, and finally all four. The mental awakening here lies in the increased interest of the motive treatment as it is passed around from one piano to another, and from one performer to another. Moreover, this kind of exercise is invaluable for rhythm. Most pupils practicing by themselves fail to get the true rhythm, and make little stops now and then, very small ones, but still enough to spoil the rhythm. In eight-hand arrangements, or to a less degree in four-hand arrangements, this is obviated, and they all acquire the steady sweep proper to the real rhythm. The danger in this kind of work lies, on the other side, in the machine-like quality being too prominent. This is obviated by further drill in expression, and by all the performers listening to the leading idea and governing themselves by that.

Dr. William Mason for many years conducted reading-classes of this kind, reading at sight all the orchestral repertoire. He conducted with a baton, and nobody stopped, there being some one to turn the leaves. When a girl got out she had a chance to get in at the turn of the leaf. Sometimes at first they would play but a small part of their notes, not having time to realize them; but soon they learned the knack of following the musical idea along the page rhythmically, reading in measure, and not by fits and starts, as girls usually do. The practice is invaluable for this particular part of the education.

Moreover, these different forms of exercise promote musical expression in all the playing. Of course, there is a limit to the benefit of sight-reading when it begins to make the pupil careless. This must be rectified as soon as it appears. But the eye can be trained to take in notes much more rapidly than it generally does—W. S. B. MATHEWS in the *Musical Record*.

ALL HAVE OUR TROUBLES.—"I've heard of nerve," said a piano dealer, "but the worst case I ever had in my business was that of a man who bought a piano on installments and, though he has never paid a dollar, threatens to sue me because I refuse to send a tuner for the fourth time within a year."

"Oh! that's nothing," said another dealer. "I have a man on our books who has had a piano two years and has renewed every note in payment, and who called this morning to know how much we'd allow him for his old piano on a new one to be paid for on the same terms as before."

OVERHEARD in a New York street car:—*Average Young Man* (to neighbor)—"Everything they say about Paderewski is true. He's a perfect genius. Why, he played fourteen pieces and did not once look at the programme. Yet he played straight ahead and never once forgot what piece was to come next. I tell you, the man who can do that is a dandy."

—"How are you getting on with your music lessons, Harold?"

"Bin promoted."

"Indeed?"

"Yeth; I play three-finger exercises now, 'stead o' two."

WANTED—A LOOKING-GLASS FOR
TEACHERS.

BY JULIA TITCOMB GONZALEZ.

WHY is it, fellow teachers, that we are apt always to find a dozen reasons why our pupils do not improve as we expect them to, and the excuses are always that "they do not practice," "do not apply themselves," "are indolent," and fifty other excuses, but never once do we look at ourselves for an excuse or reason.

Do we always arouse all the interest possible? do we explain again and again? do we assist the imagination? do we cultivate expression? do we gently nourish and feed the small spark of feeling that we see springing up, or do we frown, and in disgust say, "No! No! you have it all wrong."

Well do I remember, when a wee dot of a child, I had a fashion of weaving a little story for each composition, finding out that by this plan I did not so soon tire of my practice, for each day I would try a new story, to see which seemed to *fit* the music best. I had been encouraged in this by my teacher (a pupil of Wm. Mason) who was suddenly called away, and I was placed under "Prof. ———, the well known master." When I was given a "piece" to play for him, the piece happened to be "Grandmother Tells a Shuddering Tale," and I proceeded to perform it with the expression that had been complimented by my late teacher, but was suddenly recalled from my visions of ghosts, etc., by the big voice of my master, who simply roared at me "that isn't right," and continued to instruct me to "play loud here and soft there." With my small stock of ideas completely frightened out of my little head, I started in once more and succeeded in making a mistake of each and every note in "Grandmother Tells a Shuddering Tale," and I'm sure Grandmother would have shuddered as with an ague chill could she have heard it. Having insisted upon taking lessons of this man I kept quiet and said nothing of my first lesson, but when the second and third only drew out the same roar of "loud," "now soft," I felt called upon to announce the fact that I did not like Prof. F—— and did not intend to go to my lessons again. With a quiet smile my father remarked "I thought long hair, big advertisement, and finely furnished studio did not always make a good teacher."

I have always kept this incident in my mind, and in my varied and interesting work as an instructor I have always remembered (tried to at least) that as every one expresses his own personality in voice, speech, walk, dress, and companions, so must they bring out their personal ideas in music or become mere parrots and imitators, good or bad, of their instructors.

Only last week a dainty little young girl came to me, and on looking over her music I found several selections rather difficult for such small hands unless well trained. She seemed anxious to play a Triumphant March, and I seated myself to enjoy and watch her execution of octaves and scales. Crash! Bang! off went my lady at the tempo of a gallop, not attempting the octaves, but playing just what came handy with the right hand and the left! "Saints protect us." In the wild scramble that left hand struck every key on the piano that came within reach of its fingers. I shut my eyes, and when the poor piano had shuddered and moaned itself into silence, I took breath and remarked, "I'm afraid your soldiers are dead! tired after such a rapid march; it seemed to me more like an attack of the enemy than the home coming of an army of heroes." After several moments of thought the brown eyes commenced to dance, and such a merry laugh filled the room, and Miss Dorothy said, "I never did think of the name, or what it really was; I just played it like that and my teacher never said it was wrong; but I see now how absurd it all is and I'll have to learn it all over again, but I'll do it;" a sigh escaped at the thought of all the work lost; but there are hopes for one who can see his mistakes.

If we only keep that mirror where it reflects ourselves as well as our neighbor it may keep us from the mistakes we see in others; then we may help to spread abroad the beautiful, uplifting, noble thoughts that are all about us

in the glorious music of the masters. But don't try to make every one play *just as you* play a composition. Don't give every pupil the same music. If your pupil has no imagination try and cultivate one.

Can we not create some little story to illustrate; crude though it be, it may sow the seed for expression and study that will surprise us later on, and perhaps give to the world musicians who will touch the heart by soulful, heartfelt music as well as faultless technic.

Fellow teachers, let us keep the mirror ever bright, and before censuring our pupils too much, let us be sure that we are giving the sunshine and tender care that all tender plants need to be fully expanded and perfect. May we thus, by seeing our own faults, lessen those of our pupils.

ATTENTION IS GENIUS.

BY H. E. HICKS.

THERE is a little girl of my acquaintance whose highest ambition has ever been "to take music lessons." It has always been her delight, when opportunity offered, to sit at the piano and "pick out tunes," applying what little elementary knowledge she had gained at the Public School, and here she was contented to remain by the hour, thrumming away with unceasing diligence; if Edna was missed, the piano revealed her whereabouts.

Overhearing her remark one day (as I had many times before), "Oh! I wish I knew how to play," I thought, what a pity, that a child so anxious to learn cannot have some of the advantages granted to so many children of her age, and who often little appreciate their worth; for Edna's parents were quite unable to give her the lessons she so much coveted. Moved with pity and interest by her earnest exclamation, I determined that I would teach that child. So I arranged with her about the time, purchased an instruction book for her, and she was wild with excitement. She came for her first lesson with an air of great importance; she was quick, had a good touch and seemed to have all interest in her work. Matters continued thus propitiously for two or three lessons, and then I began to notice a little diminution of ardor, her attention would wander, and I discovered that she wanted to go on faster, she wanted to play pieces: she was not willing to go on step by step, but thought that she could learn to play something great in a day. I tried everything I could think of to hold her mind to her work, and told her of the great necessity of attending to the little things, as we went along, but the impression made seemed very slight. Now, I know that that child has talent, and she wants to play, but she lacks just the quality absolutely necessary to the accomplishing of that end, and that is—*attention*.

Attention, then, is the stepping stone to genius. But can I, by the exercise of this function, acquire that gift granted to so few? Try it. Develop to the utmost the talent vouchsafed you, in whatever direction it may be: like money at interest it will steadily increase, but in just proportion to the amount of attention it receives. Do not, as the man in the Bible, go and bury your talent because of its seeming littleness: make the most of it, it is not the quantity, but rather the quality of the gift, that wins the highest laurels. Certain it is that without attention we can do nothing great.

Attention leads to opportunity, and opportunity is the key to success. We must make every possible use of this key, for to it, only, does the door-lock yield that leads to unknown possibilities. Nothing is so trivial that we can afford to let it pass unnoticed, the top of the ladder is reached round by round. It has been well said that "how much we shall accomplish in life depends on our ability, our opportunity and our application."

Now the road to genius does not always lead through green meadows and flowery lanes. It is a hard up hill climb most of the way. I fear we are sometimes prone to think of a gift as something developed by itself, that it dispenses with work; but no thought could be more remote from the truth. Genius means labor. There is nothing whatsoever worth having, if it does not cost some laborious toils, some painful strivings, and the "hardest gained is best retained." If you would be

Somebody at Something, you must first make up your mind to work, and then give your whole, undivided attention to your work.

Attention is a voluntary act, and it involves application, which is the concentration of the mind toward a definite object; it remains entirely with the action of the will, how much, and how soon it shall gain in intensity.

Attention completely revolutionizes the character of work. Practice without it is time lost; we must make our hands serve our brains. Up to a certain point, mere repetition may be an aid in the acquirement of ease; that is, a certain difficult passage, repeated a number of times, may grow less difficult in the performance, but so long as attention to the study of that difficult passage is allowed to lie inert, just so much does the quality and skill of the performance decline. Consider the amount of time and energy it saves, for all of that precious time wasted by inattention might have been spent in helpful progress instead of idly standing still.

Attention is the watchword of the age. We are living in an era of progress, and we must give heed, if we would keep abreast of the times. The world is steadily moving onward, and we must rouse all our energy to move on with it, else we shall soon be left far behind. Little inattentions allowed to creep in here and there, little opportunities permitted to slip by unnoticed, go to make up the details of a wasted life.

A MUSICAL EDUCATION—HOW TO PROCURE
ONE AT LITTLE COST.

The management of THE ETUDE AND MUSICAL WORLD has for some time been devising some plan whereby tuition in the large conservatories throughout the country could be given for a certain number of subscriptions to this journal. We have been in correspondence with a number of directors of leading musical schools, and favorable replies have been received from quite a number.

Our object is twofold. To enlarge our subscription list and to offer the means to reduce the expense of gaining a musical education. The plan is very simple. We will give as a premium for ETUDE subscriptions a certain amount of tuition fee in any of our large conservatories of music. The details of the conditions are as follows:

1. For every subscription which we receive at full rates (\$1.00) we will give \$1.00 in musical tuition.
2. Not less than 25 subscriptions will be received for this purpose.
3. The tuition will be good in any conservatory in the United States or Canada, where arrangements can be made. At least one good conservatory in every large city is guaranteed.
4. The tuition is transferable and good for two years from date of contract.
5. The tuition must be taken in one conservatory, not part in one and part in another.

Further information concerning details can be had by applying to this office.

—That famous old teacher, Johann Nepomak Hummel, used to advise only three hours a day for practice; with this amount an intelligent pupil can make excellent progress.

—Farmer Wheatley (to his son at a concert during the performance of a duet) —D'ye see, Tom, now it's getting late they do be singing two at a time, so as to get done sooner.—*London Wonder*.

—Everything yields before the strong and earnest will. It grows by exercise. Difficulties before which mere cleverness fails, and which leave the irresolute prostrate and helpless, vanish before it.—*Dr. Tullock*.

—If the parents would set aside regular hours for practice, and also encourage their children to play before them, they would thereby greatly assist the teacher, who after all, only plants the seeds, whose growth the pupil must attend to himself.—*Duffee*.

THOUGHTS—SUGGESTIONS—ADVICE.

PRACTICAL POINTS BY EMINENT TEACHERS.

PRACTICING.

It is certainly true that one cannot learn to play right through wrong practice. That is to say, the practice time is the time when there should be no errors. Most students think that errors are excusable in practice and inexcusable in performance, but the contrary is true. In practice the greatest pains must be taken that every time a passage is played it shall be played absolutely correctly. This means a slow tempo, too; for freedom from errors is impossible unless one adopts a very slow rate of speed. Some find the Practice Clavier or the Metronome helpful in keeping back the tempo. A large amount of music students' so-called practicing consists in unsuccessful attempts at passages; when they finally achieve a correct playing of it they feel as if practice had reached its fruition, whereas, the first time they played the passage (after notes and fingering and time were settled) it should have been correct. Good practice consists of correct repetitions; no other practice can be good. This disposes of the vexed question as to whether a student should stop and correct (?) mistakes as he makes them or keep straight on. There are no mistakes in good practice.—H. C. MACDOUGALL.

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RESOLUTIONS AFTER HEARING GREAT ARTISTS.

Pupil: "I heard Paderewski play last night, and since then I feel like closing the lid of my piano, and keeping it locked forever."

Teacher: "I am glad to hear of the deep impression the wonderful artist's performance has made upon you, but I am sorry to hear of the resolutions budding in the recesses of your heart. A great artist is a perfect exponent of master works, his mission is to inspire the public to often partake of the refreshing water flowing from the great fountains of music (Bach, Beethoven, etc.), and surely not to discourage them, and induce them to discontinue their music practice. Do not think so little of your performances (because no Paderewski could be made out of you), on the contrary, remember that without your previous studies you would not have been able to understand, appreciate and realize that extraordinary treat you have had. Therefore, do not think of giving up, but of trying to do better, and thereby enjoy even more, more intensely in the future.—C. W. GRIMM.

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—In the crusade for better methods of teaching and for a proper recognition of the place of music in general education it may be well to call attention to the fact that music is not merely an art,—it is a language, with all the characteristics of language fully developed and a marvelously interesting literature, teeming with works as profoundly intellectual and as powerfully emotional as those of any literature in the world. This is significant as indicating that the best methods of language and of literature study are applicable to music. The fact that to speak this language requires great technical skill is no reason whatever for assuming that the technical is all or a chief part of the art. It is a world-language, and what it utters is of vastly more moment than how it is done, study as we may to speak it.—G. C. GOW.

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PRECEPT AND PRACTICE.

The music teacher of to-day esteems it a part of his regular routine to insist on regular daily practice from all scholars, to exact the proper routine of technical work, mostly scales, to give certain étude sets in the proper order and to accompany and intersperse all this with suitable teaching pieces, and withal to enthuse the pupil as much as may be.

All of which is admirable and praiseworthy. Yet it would be a matter of interest for THE ETUDE to give statistics as to the number of our myriad piano teachers who keep up their own piano practice, who learn any of the modern music and who are able to play in public; in short, who practice what they preach. The proportion would be very small. Yet why? Doubtless many,

perhaps one half, have at some time played in concert and have been applauded by admiring friends. As the years went on and the music class grew, the personal practice fell off, the technic grew rusty, and soon very shame forbade the attempt to play before the class of pupils.

Excuses? Of course, an assortment of them. No time, nervousness, sickness, etc. Yet what teacher would accept from a pupil who came unprepared to a lesson any of these excuses except sickness? Do you not insist on your pupils actually taking the time, improving every odd minute, getting some practice before breakfast or late in the evening? Is it not as true for you as them, that where there's a will there's a way?

Another month I will discuss the importance of practice and precept going hand in hand.—SMITH N. PENFIELD.

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THE PEDAL.

The pedals receive too little attention from teachers. The general rule for the damper pedal—put down the pedal at the beginning of the measure and take it up at the end—is not artistic. A better rule would be—change the pedal with every change of harmony. But pupils should be instructed as to the real object of the pedals and taught to listen for effects. The object of the damper pedal—or the so-called loud pedal—is twofold; first, it prolongs the tone, and second, it reinforces it. Any tone may be prolonged by raising the damper from the string, leaving it free to vibrate: when the damper falls on the string, it ceases to vibrate and the tone is cut off. A tone is reinforced, when—all the dampers being raised—other strings are free to vibrate in connection with the one struck. The tone we hear is not simply that of the string which has been struck, but also its over-tones, *i. e.*, the octave, the 12th, the second octave above, the major 3d above that, and others, whose strings set up a sympathetic vibration with the one struck, according to a natural law.

When one understands this beautiful law, it is very plain to see that a proper use of the pedal makes the tones fuller and richer, while an injudicious use of it would cause a blending of many tones that would be inharmonious.

A pretty little experiment to exemplify this sympathetic vibration is this: press very softly the key G, in the middle of the keyboard, without allowing the hammer to strike the string; now strike very sharply the key C, a 12th below; take the finger from the key C and the G is heard to sing. The G string being free to vibrate, since its damper was raised, received its impulse to vibrate from the vibrations of the C string.—MADAME A. PUPIN.

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BEGGING THE QUESTION.

There is a class of pupils who try a teacher's patience as much as a physician's patience is taxed by such clients as will inquire into the reasons for prescribing his remedy. Of course this class of pupils never contains a successful one; it is composed of those who do not work and mean to cover their laziness by shifting the issue at hand.

Once, at the end of a long and severe lecture I said: "There is no use discussing anything about this piece until your fingers know their part," when she replied by asking me, with an angelic upward glance: "But don't you think that after all talent must be inborn?" Another time I could not make a girl understand that she must keep time, and when I insisted, she asked: "Do you leave no room for my own expression?" I told her that, if she alluded to deviations from the line of strict time, she must needs have that *line* first; and then she said: "Why, Paderewski doesn't play in time, does he?" Isn't that sweet?

Then again, a girl has not worked at all, and when she is censured for her trifling she says: "Well, I never did think that I had any talent!" Talent! Indeed! I hear that word so injudiciously used, that sometimes I wish there was no such thing as talent, only that people could not creep behind it and use it as an excuse. I am inclined to think that the "talent" which a pupil needs in the first three years is as common as black-

berries, so common indeed that it hardly deserves the name "talent." *Work* is the thing! orderliness, punctuality, and W-O-R-K! If the pupil works, talent will not be slow in assisting him; if there really should be a case of "no talent after all," the achievements of his work will be so highly respectable, as to repay tenfold for the time and money spent. These achievements will pay in mental training, in discipline, and in development of manual dexterity, not counting their bearing upon fancy and imagination.

No duck takes as lively to water, as talent takes to work?

The history of Music is one continuous and unexceptional illustration of this! And yet, if an artist has spent a lifetime of work; and if, *for this reason*, everything goes well and smoothly on the concert platform; if rapid runs sound smooth and liquid, melodies singing, chords firm and sonorous; if every phrase is clear, intelligent and intelligible, those aforesaid young ladies will make sheepish eyes, and sigh: "Oh well, that's talent!"

As if a miner could calculate the amount of gold he will find, before he starts digging!—CONSTANTIN V. STERNBERG.

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STUDY SOLFEGGIO.

In the Paris Conservatoire they will not accept a student even upon the kettledrum without forcing him to study a couple of terms in Solfeggio. What would one think of a person who was engaged in literature who said—"I can understand a book if I read it aloud, but not if I attempt to read it by eye alone;" yet that is practically the condition of very many who call themselves good musicians; the printed page of music means nothing to them, they require to hear it sounded before they fully comprehend what it contains. To read music by the eye alone, to scan a musical form away from the piano, may not come very easily to the student, but he should aim at this goal and some day he will reach it.—LOUIS C. ELSON.

NEW PUBLICATIONS.

MEMOIRS OF AN ARTIST, an Autobiography of CHARLES FRANCOIS GOUNOD. Price \$1.25.

This highly interesting work has been recently issued by the Rand, McNally Co. of Chicago, in a tasty binding and a fine quality of printing. The great composer gives a connected account of his life from early childhood till the production of his greatest opera, Faust. The work is full of suggestive thoughts for musicians and students of the art. He gives full accounts of his various operatic ventures, failures and successes. He also gives in detail, accounts of his other musical works, and all are entertainingly and instructively written. He makes it very clear that his mother was his guiding star, and he pays a glowing tribute to her help and worth. The pages of the book devoted to a description of how he finally decided to follow music as his life's work instead of painting, are charming reading for any music student. The work of translation is done by Miss A. E. Crocker, who has succeeded in conveying the thought from French to English in a graceful, lucid manner.

—Is it any weakness, pray, to be wrought on by exquisite music? To feel its wondrous harmonies searching the subtlest windings of your soul, the delicate fibres of life where no memory can penetrate, and binding together your whole being, past and present, in one unspeakable vibration, melting you in one moment with all the tenderness, all the love that has been scattered through the toilsome years, concentrating in one emotion of heroic courage or resignation all the hard-learned lessons of self-renouncing sympathy, blending your present joy with past sorrow, and your present sorrow with all your past joy.—George Eliot.

—One arrives at art by roads barred to the vulgar; by the road of prayer, of purity of heart, by confidence in the wisdom of the eternal, and even in that which is incomprehensible.—Chopin.

FROM A TEACHER'S NOTE BOOK.

BY C. W. FULLWOOD.

TO PUPILS.

Be prompt at the hour when you have engaged to take your lessons. Your teacher's time is valuable, and if you are late he must either deduct it from your lesson time or intrench on another pupil's time, and thus make his whole day's work overtime.

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Pay strict attention to all your teacher's advice and instruction. If you do not fully understand the work in hand say so at once, and ask definite questions. This will show that you are interested in your study, and will be pleasing to your teacher. You must think for yourself and understand what you are doing.

* * * *

Have a set time for practice, and do it thoroughly and systematically. It is a good plan to divide your practice time; a portion in the morning, and the other part in the afternoon or evening.

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Practice your scales and technical exercises first; then your other work will become easier, for your fingers have become more pliable. Another reason for this plan is that your scales and finger practice will be done more thoroughly at first than after you are tired with your other practice. And in this way you will get preparatory practice in the keys in which your études and pieces are written.

* * * *

Saturate yourself with music, *i. e.*, read musical books and stories. Be a permanent subscriber to at least one wide awake, progressive musical paper; and read and study it thoroughly, then talk it over with your teacher. This will be a great help to your study and practice.

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If you are obliged to omit a lesson send your teacher word to that effect the day before, if possible, then he can make other use of the time. Never miss a lesson unless the circumstances are unavoidable. If lessons are omitted to suit your pleasure or convenience, expect to pay for them the same as if you had taken them; for it is not fair or honest that the teacher should be defrauded of any of the time for which you have contracted. His time is money. He might have had another pupil at that hour when you should have been there. Besides your progress is seriously retarded by irregularity in lessons. You are cheating yourself as well as the teacher.

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Three P's—Practice, Perseverance, and Practice. This is a good rule for both pupil and teacher.

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Commence your daily practice with determination and vigor. Resolve to overcome difficulties. Do not shirk the least work. Never say "I can't" or "I don't want to." Be courageous and determined, and your mountains of difficulty will become small hills which it is a pleasure to climb; and you can survey the technical field with pleasure and satisfaction.

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Listen to and mentally criticize your own playing. Note particularly the time, key, touch, rhythm, expression, and character of your music. Use not only your hands but your brains as well. You must get the music in your head before it will come out of your finger tips.

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Do not attempt to play a "piece" without your music until you can play it *perfectly* with the notes before you. In memorizing be careful of the smallest detail and constantly refer to your music when in doubt.

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In "playing for company" choose such music as you are sure you can play with ease.

TO PARENTS.

You can be an efficient aid to the teacher. (1) By supervising the child's practice. (2) By strict enforcement of regular and systematic practice hours. Do not permit desultory work, *i. e.*, ten minutes one day and an hour the next day, but teach the child to have a set time every day that he must devote to his musical studies.

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In nearly twenty years' experience as teacher I have found that the pupils whose parents understand music (in theory and practice) are the ones that make the most satisfactory and rapid progress. The reason is simple, viz, Such parents know what their children are doing in music; and whether they are careless in their practice. Then the parent can intelligently direct the home work of the pupil. So parents be yourselves interested in music. Read and study the musical papers of the day.

* * * *

Teach the child to respect and obey his teacher. Send the pupil to the Studio dressed cleanly and neatly. Above all see to it that his hands are clean and the nails thoroughly cleaned and trimmed. Long finger-nails prevent a good, crisp touch, besides making a disagreeable click, like castanets. If possible be careful that the child always wears gloves in cold weather, to prevent the hands from chapping. If kept warm the hands and fingers are more supple and pliable.

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Give the pupil every opportunity possible to hear good singers and performers in concert and recital. It will educate his or her musical taste and appreciation.

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Provide your children with good musical reading. Show them that the more they understand music the better they can execute it. If the head is full of music it will more readily come out of the fingers. To-day our musical papers and the high class of theoretical works are almost an education in themselves if rightly read, studied, and digested.

* * * *

Confer occasionally with the teacher as to how you can aid him in the child's training. He cannot do it all; you also have an important part to perform. The best expression of this idea of parents' duty was given me by an intelligent, progressive German lady, when I was teaching her little girl of seven. She said, "The teacher is like the doctor in his visits. He gives his prescriptions and directions, but if you do not carefully follow them he can do the child no good; at all events he is handicapped in his treatment of the case." Yet some parents expect the teacher to do the whole work and they do not accept the slightest responsibility. And if the pupil fails or does not progress as rapidly as they think he ought to, the teacher has to bear all the blame. In fact, give the teacher all the help and encouragement you can.

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Do not allow the pupil to buy "pieces" without consulting the teacher. Often the pupil will select a piece too difficult and all at variance with his present studies. And after a discouraging failure to learn it will be disheartened and mortified. Besides, this will often seriously interfere with his lesson work. If a particular piece is desired ask the teacher if he thinks it suitable and within the pupil's capabilities. I have one pupil who always asks me if I will examine a certain piece she desires to have, and, if I think it proper, if she can have it in the regular course. I am always willing to spare the time to do this, for I am pleased that she entirely trusts to my guidance and instruction in all musical matters. She is my best pupil, not only because she is talented, but because she is willing to be guided by the judgment of her teacher in every detail of her musical study and recreation; and because *she has been taught to do so by her mother and father.*

I speak advisedly when I mention the mother first; for it is she that almost invariably must do this work. She naturally has more to do with the children than the father. She often understands them better than he does; for she is more associated with them. To the mothers then, the teacher looks for coöperation in this line.

TACT AND SUCCESS.

It is surprising how much tact counts for in the artistic world, and by tact is meant the thousand and one little amiabilities that are accepted in place of artistic merits, says the *Boston Leader*. A famous artist may act as he pleases; he has won his place and people will go to hear him because it would be unfashionable not to hear him, and the greater the number of his faults or his vices, the greater will be his genius.

Many people of real talent are there who win failure simply because they are wanting in tact. These people forget that art pure and simple has but small attraction to the average public, who judge with their eyes and their memories as well as with their ears. We can recall singers who never appear on the concert stage without an expression of grievance on their face; who accept the courtesies of the conductor with a gloomy frown and who regard the audience as composed of a number of ignoramuses who are incapable of appreciating good art. These mistaken seekers for popular fame have no respect for the minor graces; they dress vulgarly, their manner is repelling and they arouse opposition before they have sung their first note.

Talent counts for much, but with busy people it is apt to be overlooked if it is not adorned with little graces that have no relation to it, yet which lead the way to its recognition. The tactful artist first conquers her audience as a woman before she appeals to them as a singer, and if she is successful in the former, she will rarely fail in the latter endeavor. The reason is that tastes overlap, and one of the most difficult tasks is to separate physical from intellectual beauty. The eye will frequently lead the ear astray in its judgments and an astonishing amount of musical criticism has for its basis the pleasure given to the eye.

Artistic success means success in many unrecognized directions, and the difference between the popular appreciation of Paderewski and Pachmann shows the difference between art unadorned and art backed by tact. The Paderewskian manner and graces count as much as his skill, and that he is the most tactful of men as well as the most skillful of artists is proved by his treatment of his hair. Other musicians have been gifted in this direction by nature, but it remained for Paderewski to so amalgamate his hair with his reputation as a pianist that we cannot think of the one without recalling the other. The time will come when every conservatory in the country will have a chair for a professor of fine manners; while waiting, let artists study tact as well as music and thus make for themselves a double road to the temple of fame.

—Perhaps a great majority of pupils lack a sufficient ambition to carry them beyond mediocrity; they begin with an idea of "Learning to play," but have no definite ideas about how well they will play. Such pupils need to be inspired to try for a higher ideal. The teacher should take frequent occasion to make such remarks as will lead the pupil into a higher, far higher attainment. The pupil should feel it beneath his powers to be merely an ordinary performer; he should intend to be an excellent player among those who are considered good. One of the most efficient helps toward securing this state of mind is for the teacher to give frequent musicales; in these musicales the best players from the standard of the class, pupils of all grades, should take part, for the spirit of emulation that is awakened is an important factor. Pupils should realize that there are untold thousands of piano strummers, but only a few piano players. There are altogether too many of the former and too few of the latter; he should decide to which class he will belong.

EDITORIAL NOTES.

ONE of the first essentials of good teaching is to discover exactly what it is that the pupil needs in any given case. Every subject in teaching has its Enlightening Fact, and these enlightening facts are different with each pupil. Young teachers do well to make the above one of the special points of effort in all of their teaching. Many things pupils see for themselves, but there are others that are only revealed by experience and theoretical knowledge. It is the things that the pupils cannot find out for themselves that the good teacher leads the pupil to discover for himself, rather than telling him in detail. What one learns by his own efforts is enjoyed and remembered, but what is told a pupil is not understood, is of no interest, and the words are quickly forgotten.

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THERE are certain indolent pupils, pupils who lack ambition, that seem to take great comfort in the fact that there is somebody whom they know who plays as poorly or worse than they do. They do not realize that when they willingly excuse themselves for poor playing by quoting those who play worse, they are accepting a standard which is so low that neither themselves nor their friends can approve or accept. It is worse than folly to accept a standard for our own work that would be scorned by others. When they accept the blundering playing of others as an excuse for their own shortcomings, they accept with it the lack of praise, and the blame and wounded conscience that comes from allowing opportunities to go unimproved, and that allows their own time and the tuition money paid for their lessons to pass without reasonable results.

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As a general thing people desire what is good and want a great deal of it, but with some people, if their children desire music lessons they keep putting them off; this is generally caused by a mercenary spirit, but, of course, sometimes by inability to meet their cost. It is economy to begin music lessons early, even if the parent proposes to pay but a certain limited amount for music lessons. If this is given to a good teacher and the child begins early, the child and the parents, as well as their friends, can enjoy the fruits of their expenditure for many years, years which have been made brighter and happier by the musical skill of their child. And every year that this is postponed means that much less of enjoyment, and deprives the child of the greater skill that comes from a longer practice of his instrument. Whenever a child is old enough to want to learn, and is far enough advanced in school-work to read, that child is old enough to take music lessons.

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PUPILS sometimes claim to dislike classical music, when the real difficulty is that they cannot play it sufficiently well to make music of it. Teachers sometimes forget that in many instances classical music is harder to understand than to play, or in other words, it is harder in content than technic. In giving classics care should be taken that the selection is clearly tuneful, and not too difficult to understand, nor too hard intellectually or technically for the pupil to play. Classical music demands a close and thoughtful attention, and it should be remembered that young children do not have the ability to maintain an undivided attention very long at a time.

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QUALITY of practice is a subject often treated in these pages, and the teacher doubtless considers that he is giving due attention to this matter among his pupils, but it takes the average teacher a long while to find out that telling is not teaching. There are a very few pupils who are methodical in their work, and the young are noted for doing only what they enjoy, therefore, at the practice period, nearly all pupils will begin at once with what to them is the pretty part of the piece, and that is usually the part that they can play best, instead of following a regular method in the practice of technic, étude, sight reading, the study of pieces, memorizing, and reviewing.

The former habit of irregular methods of work, and the natural disposition to play first what they like best, is generally stronger than the impression made upon them by the teacher as to what he considers the proper order of study in practice. It is not difficult to draw a straight line if we have a good ruler, and it is not difficult to get correct methods of practice if the teacher will use practice cards which require the pupil to make a record in writing of the number of minutes given daily to each portion of his lesson. The positiveness of this systematic way of doing their work does away with the haphazard way of playing anything and everything instead of ordered and regular study. Regular habits of study, that shall include a sufficient amount of technic, makes the complete armor, or rather gives seriousness to the pupil's study of the art, and the pupil who studies as he should cannot fail of being a credit to his teacher.

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TEACHERS who have pronounced opinions make up their minds positively about musical matters, are much inclined to ride hobbies; they will follow to the bitter end some given course of instruction or particular exercises, and make a pupil follow them and their hobbies, and their inflexible ways, instead of adapting their methods to the pupil, as the good teacher should do. There is no one way of teaching any given thing that is best for all pupils, for each has his own mental bias, which the teacher must discover, and then apply his instruction in a way that will bring about results that shall measure up to the art standard. No teacher can afford to ride hobbies or to think that his own ways of doing things are the only true ones. He must be constantly changing his ways of working, making each step in advance of the former, or he will be left to fossilize in these times, when the science of teaching is making such rapid strides.

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WE teachers frequently get pupils from families where some older member of the household is a player, and perhaps the family is a musical one and the pupil has more than ordinary talent, in fact picks up tunes by once hearing them, and has a habit of playing by ear. Such pupils when learning a piece, will try to get their teacher, or some musical friend, to show them "How it goes." And they come to their next lesson with their piece fairly well learned, but their technical work is neglected and their étude will not go at all. This class of pupils shrink from making direct mental effort, and their sensitive and musical ear is made to endure all manner of false notes and incorrect time, simply because they do not apply the mind to their work. It often happens that these same pupils are good students in their other studies, but have never learned to use their brains for finger control. One way to get them to read is to give them a piece of interesting music in the classical style, where there are independent parts, more than one melody, and the time values of notes more or less irregular; this will necessitate note reading and note value calculation. Sonatinas and easy arrangements from the Classics furnish the best material for study in such cases.

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ALL musicians are agreed as to the value of attending good concerts, but perhaps the majority fail to get the full benefit to be derived from such attendance, from falling into a habit of carping criticism. They are constantly on the alert for a false note, or some exaggeration of expression, or liberty taken with the tempo, or they are quite absorbed with the mannerisms of the singer or player; in short, some trifling thing or fallacy absorbs their attention to such an extent that they miss the good and wholesome wheat while looking for the worthless chaff. When listening to good music there should be in one's mind points upon which he desires further enlightenment or confirmation of previous opinion, such as an artist of reputation would furnish him if in his performance he finds the idea verified or exemplified; or, there should be in the listener's mind principles of technical execution and expression upon which he needs further light; or he needs to discover what method the artist employs in producing certain

effects. If the listener is keenly on the alert in the above suggested lines, attendance at the performance of an artist will prove invaluable. But, on the other hand, if he goes to find flaws he will but confirm his already over developed disposition for "carping criticism."

THE MUCH NEGLECTED STACCATO PRACTICE.

BY CLARENCE RAWSON.

THE idea of staccato practice, and the splendid results to be obtained from it, seems unfortunately but little known to piano students. They have heard their teachers speak of it perhaps, or have read of it somewhere; maybe they have used it a little while, and, like many people using a medicine, if it does not cure them immediately they at once discontinue it, thinking that the effect has been misrepresented.

The slow, crisp staccato used with the daily technical work will have fine results if persisted in. Staccato scales are extremely beneficial. But in practicing them it is well at first to practice the hands separately; for in going toward the weak fingers the tendency is to make the staccato much less pronounced. It is much more difficult to play a run staccato than legato, and the staccato practice will at first have to be very slow, to be sure that every note is staccato. The scale will generally go very well till it goes down, and is within an octave or so of the end. Then the tendency is to hurry, and end in a perfect blur.

The staccato practice of arpeggios derived from the diminished seventh, with strong accents, will be found excellent to make the fingers strong and sure. But they must not be practiced at such a tempo that it is impossible to make them clear. Practice of that sort on anything is more injurious than beneficial. The idea of hurrying pupils that are naturally inclined to hurry is extremely bad. Such a pupil can always play a composition rapidly enough when his fingers have once gained a good hold on it.

If a composition of the "perpetual motion" kind is practiced with staccato it will be a great aid in conquering the technical difficulties. There are some compositions, not difficult ones, that seem to be of more value in staccato work than many others. Good examples of this are some of the Bach Inventions; the first of Heller's Études Progressives, Op. 46; the well known étude of Cramer in C; Czerny's Velocity Études, Op., 299 book IV, No. 1; Raff's Étude Melodique, Op., 130, No. 2; and Chopin Waltz, Op. 64, No. 1. All these are quite easy if played without staccato, but with staccato it is decidedly different.

Staccato practice will make a person's playing "clean cut," and give it that delightful bell-like clearness we all so much admire. The phenomenal clearness of Joseffy's playing that so much delights us is due to the rigid practice of staccato. It always gives a pure legato as a result, without any of that slovenly overlapping.

—It is related of the immortal Chopin that he always had in mind, in both his playing and his composing, the exquisitely delicate and fairylike sounds of the Æolian harp. What, oh, what then would be his sensations could he but hear the pile-driving performances of Messrs. Rosenthal, Reisenaur & Co., for whom piano makers are at their wits ends to know how to contrive a combination of iron and wood strong enough to withstand the Corbett-like blows which are showered with the rapidity of lightning flashes upon the unoffending keyboard? The question naturally suggests itself—what will such piano-slugging develop into, if the prevailing taste for brute-force effects continues?

—The object of music is to strengthen and ennoble the soul. If it does else, save honor God and illustrate the thoughts of great men, it entirely misses its aim.—*Morales.*

—Art should interest by the true to illumine the intelligence; move by the beautiful to regenerate the life; persuade by the good to perfect the heart.—*Delsarte.*

REQUISITES FOR A VOCAL TEACHER.

He must have a fine ear, some musical talent, and must know how to sing. This is only as much as to say that he must have some qualifications for his profession, and that he cannot teach others what he does not know himself.

He must have ingenuity and experience. So must any business man, if he expects to succeed.

He must be a musician and a fairly good pianist. Many a common orchestra player is both.

And finally, he must be a linguist and must have a fine conception of poetry. Any finely educated person is expected to understand English, German, and French; also to love, not only poetry, but all the fine arts. In fine, nothing more is exacted of the singing teacher than that he be a finely educated man who loves his work, has talent for his profession and has studied it thoroughly.

This much is expected of a first-class instrumental teacher, or, for that matter, of any competent teacher, whether of art or of science. Only the teacher of the most sublime of all instruments is excepted. It is not considered necessary that he should carefully study his art, for if it is, how, then, can the fact be accounted for that there are so many spurious vocal teachers?—men who have studied music, but not singing, or, on the other hand, have a little knowledge of singing, but lack musical education. If students would scrupulously avoid such instructors the vocal teachers would not be able to exist unless they were thorough, and the profession would then be full of capable instructors.

Even now, in spite of "the eternal gullible," there are great numbers of competent singing teachers in the world—of men and women who possess the qualities and accomplishments which I have mentioned in this paper as being indispensable to the ideal teacher.

Musical Courier.

CARL LE VINSEN.

TWO TEACHERS AND WHAT THEY DID.

BY CHARLES W. LANDON.

THERE is a class of music teachers who tell people that they make a specialty of beginners, and as they are teaching beginners they charge but very low rates. They teach the name of notes on the staff and keyboard, and teach a little about the time value of notes and rests, but nothing whatever of touch and phrasing. The larger part of the practice that they require is in learning a few pieces by rote, which their little pupils play before the friends of their families, greatly to the delight of their Mammās, and it is often said; "My daughter has taken lessons only so many months and plays seven pieces, and her teacher is Miss Blank, while our neighbor has a daughter who has taken music lessons a year of Prof. A, and pays him more than four times as much as we pay our teacher, and their daughter can't play a tune half as well as mine does." It will be seen that the cheap teacher is duly advertised, and Prof. A, and those of his kind fall somewhat in the estimation of those who are not capable of judging what really good work is. To illustrate, if a parent desired a child to learn how to read with a view to newspaper reading, and the reading of good books, history, poems and all that comes under the head of the best literature, the parent would scarcely be satisfied with a teacher who taught his child nothing but a few paragraphs and stanzas by rote, and perhaps taught him the Arabic numerals and possibly the alphabet, but not the combination of letters into words, or the art of reading as it is commonly understood. Parents of even a very limited culture in literature could not be imposed upon in any such manner; they would demand that their child should be taught reading by the methods of the New Education, and that its taste for what is best should be cultivated until it could appreciate the masterpieces in literature. Miss Blank teaches her pupils a few pieces by rote, and a few self evident facts of notation. Prof. A, teaches music as a science and an art. Miss Blank has given

her pupils a cup of water. Prof. A, has presented his pupils with an ever-flowing fountain. Miss Blank lets her pupils pound out a silly tune with a harsh touch, and without expression. Prof. A, has taught his pupils to play with a musical touch, and with an effective expression, and has made it possible for his pupil to learn any number of pieces independent of a teacher's help.

A LETTER—ONE OF MANY.

PROBABLY ninety-nine teachers out of every hundred have to play more or less upon the reed organ, and to give lessons to pupils who practice upon it. Perhaps ninety per cent. of these profess not to like the instrument, and more than half of them actually sneer at its capabilities. Doubtless if the sneering contingent were obliged to play the instrument at a contest they would make a lamentable failure, and the listening board of examiners would more than agree with them, in that there was no music in their playing. The instrument has a technic of its own, and it has capabilities that are not found in any other instrument. While it has a keyboard like the piano, that is its only resemblance; the style of music and its manner of execution are entirely unlike that of the piano. The reed organ has come to stay, and if these unappreciative teachers would take the trouble to master the capabilities of the instrument, and teach their pupils to play it as it should be played, and use a style of music upon it that is adapted to its capabilities, then musical art would be wonderfully advanced among the masses, where hundreds of thousands of these instruments are in daily use.

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We have received scores of letters not unlike the following:—

"DEAR SIR:—As I am now teaching in a college away from home, I am called upon to play organ music a great deal, and as I have never made the organ a study and have never made a specialty of *sacred* music, as I have devoted all my time to piano music, I am almost at a loss to know just what to do, as to play such music is beneath my reputation as a music teacher."

Ever since the days of Cain we have been inclined to decry what we could not appreciate. Teachers of the piano need to give the reed organ a fair trial under first-class instruction, and learn that it really has fine art capabilities; that the poor effects that they get from it are due to poor playing. It is rank folly for any one to cry down anything that thousands approve. If they do not like it, perhaps the fault is in themselves and not in the instrument. Unfortunately, there is no class of artists that are more narrow and intolerant than the one instrument pianist. They are too much like the quack doctor who, when called in to see a patient, said: "He did not know what to do for that ailment, but he could give the patient something that would throw her into fits, and he was death on fits." So our high and mighty piano teachers give piano studies and pieces to reed organ pupils, and then claim that there is no music in the reed organ.

AN ANECDOTE.—Before Sebastian Bach had settled down at the Thomas School in Leipsic, and while he was only an organist of an obscure country town, word reached him that a certain famous musician of that era had established himself in a city some sixty miles distant. Bach grew restless at this information and became possessed with an uncontrollable desire to go to the master and study under him. He finally started off, making very scanty provisions for his own church during his absence. Having traversed the whole distance on foot he soon became absorbed in his studies and remained there for a number of weeks, to the very serious disturbance of matters in his own organ loft at home. The Church Committee, having at length located him, sent an imperative message for him to return. He did so, reluctantly, but when the committee proposed to deduct the lost time from his salary he expostulated with much fervor: "Why," said he, "you should rather pay me more now, because I can play so much better."

SCHWIGZEBEER'S FATAL MISTAKE.

He keeps Jennie hammering away at scales and exercises all through the first three months. She is a bright girl and has splendid musical ability, and Schwigzebeer congratulates himself on having a pupil who will one day be a really fine pianist.

But Jennie's mamma is by no means satisfied. "I begin to think that Schwigzebeer is no teacher at all," she exclaims to her husband. "Our Jennie has been taking of him for a whole quarter, and she can't play a tune yet, while there's Sallie Smith next door, has only taken six lessons from Prof. Pretzle and she can play the "Racket Gallop," just too lovely for anything." "Very well," says pater familias, "I shall have to speak to Schwigzebeer about it."

And sure enough, when poor Schwigzebeer comes the next day he is given to understand that unless Miss Jennie is forthwith taught to play "a piece" he will be minus a pupil. Poor fellow! What is he to do? He has so few scholars that he cannot possibly afford to lose one. No; love of his art, conscience, duty to his pupil's best interests, all must be sacrificed to bread and butter.

The next time he comes he brings with him a simplified copy of the "Racket Gallop," and having marked with a lead pencil the fingering of all the notes, he stands over Jennie while she tries to "drum it out," teaching it to her just as a parrot is taught to say, "Pretty Polly."

The result is that Jennie's musical talent is never cultivated, her ambition is destroyed, she begins to pick out tunes by ear, and probably never touches the piano half a dozen times in her life after she gives up taking lessons.

It must be frankly admitted that hasty attempt without sufficient preparation is the bane of the effort of many people in every department of science and art, whether music, painting, sculpture, or literature. Among people of certain nationalities this failing is found in a more marked degree, and much more frequently than among others. Some nationalities are much quicker and brighter than others, but those others may have more of that slow, plodding, tireless perseverance, which cannot fail to produce noble results in the course of time. The American, for example, as contrasted with people of other nationalities, certainly has a wonderfully—I may say a marvelously—bright, quick, almost electrical power of comprehension. With great mental vigor he powerfully grasps an idea the moment it is presented to him, but with him, as with people of other nationalities similarly gifted, this is perhaps, in some respects, a disadvantage. One's conception of an idea may be so quick that it may as a natural consequence be superficial. Such rapidity of apprehension too often gives a distaste for the slow, patient labor and study absolutely essential to the thorough elaboration of every great thought in art. The slow-thinking, plodding German, and the tenacious, bull-dog Englishman, have thus a great advantage over the people of some of those nationalities who are gifted with the singular mental quickness of which I have spoken, in their efforts to achieve the very highest acme of perfection in the most elevated walks of art, and to accomplish the greatest triumphs in the realms of science.

HAND CALISTHENICS.—Under this title Mr. Farley Newman is printing in London *Musical Answers* a course of lectures on the "Artificial Muscle System." By the use of rubber bands and other devices, he claims to secure that evident desideratum, "a maximum of proficiency with a minimum of practice." The exercises are illustrated by plates, and the subject is treated in a very elaborate and painstaking manner.

—My ideal of a pianist is the one who sits at the piano ignoring himself and his hearers, full of humility and reverence for the composer whose thoughts he is going to interpret, and who concentrates all the faculties of his mind and soul to the sanctity of his task.—*Grimaldi.*

WHAT ALL SHOULD KNOW.

A FEW FACTS ABOUT MODERN MUSIC AND MUSICIANS.

NAME the greatest French and greatest Italian composer of recent times.

Gounod (born 1818, died 1893), Verdi (born 1814).

State briefly what you know of Franz Liszt.

Born 1811, died 1886. Composer and wonderful pianist. He has written a large quantity of piano music, including concertos, studies, transcriptions, etc., also the oratorios, "Christus," and "The Legend of St. Elizabeth," and several symphonies. His daughter Cosima married Richard Wagner in 1870. Liszt was a great advocate of the Wagnerian principles.

Give a list of Wagner's chief works.

"Rienzi," "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," "Tristan and Isolde," "Meistersinger," "Der Ring des Nibelungen" and "Parsifal."

What do you know of Anton Rubinstein?

Born 1830, died 1894. One of the greatest pianists of this century. His most important works are an Opera, "The Demon," the "Ocean," symphony, and the "Tower of Babel" sacred cantata, none of which, however, are often heard. His smaller compositions, pianoforte music, songs, and duets, are very popular in this country.

Write a short list of the most eminent singers who have lived between the year 1850 and the present time.

Mesdames Grisi, Titiens, Adelina Patti, Nillson, Alboni, and Albani; Sims Reeves, Edward Lloyd, Mario, Charles Santley, Tamburini, Lablache (died 1858).

(a) Name a work by Ambroise Thomas, and (b) mention an important appointment held by him in Paris.

(a) "Mignon" (an opera), (b) that of Director of the Paris Conservatoire.

Who is Anton Dvorák?

A Bohemian, born in 1841. Composer of "St. Ludmila," "The Spectre's Bride," "Stabat Mater," and the operas, "Wanda" and "Dimitrij." He has also written some excellent chamber music.

State briefly what you know of Wagner and his theories.

One of the most remarkable composers of the present century. He was a great opera composer and poet, being his own librettist. His ideal form of opera consisted of a perfect unity of the sister arts of music, poetry, and scenic effect; that the two latter should not be sacrificed to bring music into undue prominence, by giving the vocalist an opportunity of exhibiting his or her vocal powers, which, he considers, deters the progress of the opera. In his works (especially the later ones) he discards the aria, for which he substitutes a kind of recitative. According to Wagner's views, all the great composers have erred in the principle on which they have based their operas, and all have failed to produce a perfect work. Wagner's theories have had a number of ardent and enthusiastic supporters (including Liszt and other eminent musicians).

Mention the circumstances attending the latter part of Schumann's life.

In 1854 his mind became unhinged, and he died in a private asylum at Bonn, in 1856, after unsuccessfully attempting to drown himself in the Rhine.

What do you know of (a) Carl Reinecke, and (b) Rheinberger?

(a) Composer, violinist, and pianist. Born 1824. His works include symphonies, an oratorio, an opera, overtures, masses, songs, and pianoforte works. (b) Composer, pianist, and violinist. Born 1839. He has written several symphonies, operas, a "Stabat Mater," songs, organ, and pianoforte works, etc.

Mention three or four of the most eminent French organists and writers for the organ.

Guilmant, Widor, Lemmens, and Saint-Saëns.

State what you know of (a) Boito, (b) Tschaiowsky, (c) Max Bruch.

(a) Born 1842. Operatic composer, critic, and poet. He is chiefly known as the composer of "Mefistofele."

(b) Born 1840, died 1893. One of the most remarkable Russian composers of his day. The degree of Doctor

of Music was conferred on him (also on Boito and Max Bruch at the same time) by the University of Cambridge. (c) Born 1838. Celebrated composer of operas, cantatas, chamber music, etc. His violin concertos are very popular. Pupil of Hiller and Reinecke.

Give a short account of (a) Xaver Scharwenka, (b) J. S. Svendsen, and (c) Ernst Pauer.

(a) Born 1850, at Samter. An accomplished pianist and popular composer of pianoforte music. He has also written trios, quartets, etc. (b) Born at Christiania, 1840. A talented composer of instrumental music, including symphonies, concertos, overtures, chamber music, etc. (c) Born at Vienna, 1826. He is eminent as a pianist, composer, editor, lecturer, and writer on music. His compositions are chiefly written for the pianoforte. Author of the popular Primers, "Musical Forms," "The Beautiful in Music," and "The Pianoforte."

ANECDOTES ABOUT VON BÜLOW.

BY J. C. HADDEN.

MANY years have elapsed since Hans von Bülow first appeared in this country, and the younger generation cannot, of course, remember the extraordinary impression he created among a public accustomed solely to a school of playing remarkable for entire absence of original thought and variety of expression. But the number of eminent pianists who crowded on Bülow's heels lessened greatly the excitement produced by his earlier appearances, and in later years he came to be known better for his eccentricities than for his achievements as an artist. When a pianist told his admirers that he preferred beef-steaks to bouquets, it was more likely that they should remember the saying than the particular way in which he rendered a Beethoven sonata. The Bülow anecdote has in truth become a trifle doubtful in these days, for all the floating musical wit of the time is being fathered upon the eminent pianist. Still, there is a sufficient body of authentic story to serve the wants of the most voracious raconteur. There was indeed seldom a concert or a recital of Bülow's from which one might not carry away some amusing reminiscence. In Berlin he was once conducting one of Beethoven's concertos. In the pause before the Dead March, which constitutes the second movement, Bülow, in deference to the funeral music, was seen rapidly to take off his ordinary white gloves and substitute a pair of faultless black kids, which disappeared again as soon as the Dead March was played. He had a fondness for this kind of display. In Berlin, while he was engaged as conductor at one of the opera-houses, the management decided to produce an operetta which he regarded as worthless and therefore declined to conduct. While the work was being performed, Bülow sat in one of the boxes close to the orchestra, attired in a mourning hat with long black streamers, a lemon and white handkerchief in his hand, according to the German custom at funerals. The whimsicality was presently explained when Bülow confided to one of his friends that the operetta was being buried, and that Herr von Bülow now attended at the obsequies!

While conducting, he was perfectly free and easy, and he would think nothing of stopping to address the audience, or to admonish a lady who persisted in waving her fan out of time with the music. Not long before his death he was conducting a concert in Berlin, when he took it into his head to make a speech about Bismarck, at the close of which he called upon the audience and the band for a "Hoch." The audience obliged him with a cheer; but the band did not see the fun of the thing, and remained stoically silent. This was too much for Bülow, who stepped in front of the audience, deliberately took a handkerchief from his pocket, wiped the dust from his shoes, and walked majestically off the platform.

Bülow was magnetically attracted by satirical souls. When he asked a Vienna friend: "How do you like the pianist B——?" and received the reply: "He possesses a technic which overcomes everything easy with

the utmost difficulty," he exclaimed with peals of laughter, "That's the sort of talk I like." And that was the sort of talk he indulged in himself. Midway in the seventies, when he conducted in Glasgow, the local musicians and friends of the art gave him a grand banquet. Toward the end of the evening, when everybody was in high spirits, Bülow rose, and in the coolest possible manner administered the following damper: "Gentlemen, I have the greatest admiration for your concerts and all your musical conductors. I only regret to say that they resemble too much the omnibus conductors. You ask why? Because they are always behind—omnibus conductors behind on the vehicle, musical conductors behind in time." Nor did he spare even his friends when he was in the sarcastic mood. On a certain occasion he was conducting a concert in Hamburg, and one of the pieces to be performed was Rubinstein's Ocean Symphony.

What did he do? He sniffed at the score, turned it upside down on the desk, and then, throwing it aside, said: "To conduct music like this, one must have long hair; I have not got it." This story, by the way, was told to Rubinstein shortly after, and he at once wrote to Bülow. "I wrote him," he says, "that his opinions were never the same two days running, and, inasmuch as that which he abused to-day he praised to-morrow, there was still hope for my poor music. Also, if he had taken the trouble to measure my hair, I regretted not having had leisure to measure his ears."

Agreeable and polite as a rule, Bülow had one rather disconcerting peculiarity, when he met any one to whom for any reason he felt a repugnance. He never noticed the individual, but got away as quickly as he could. At Copenhagen a cellist was introduced to him with a possible view to an engagement. The poor man was not only possessed of great artistic talent, but also of an enormous nose. Bülow stared at him for a moment, and then rushed away, with the remark: "No, no! this nose is impossible."

Tenor singers, as a body, he did not like, probably because of their affectations, and it was this antipathy that led to his witticism that the tenor is not a man, but a disease. He was extremely fond of animals, and, when resident in Berlin, he very often spent his afternoons at the Zoological Gardens. He was a great circus-goer, but as likely as not he would go to sleep in the middle of the performance. Indeed, like Napoleon, he could sleep anywhere and at any time. The director of the Opera at Rotterdam once invited him to a performance of Nessler's "Rat-catcher of Hamelin." At the close, when the musician naturally looked for a compliment, Bülow went on the stage, and, with a gracious bow, said, "Dear Director, I owe you a most delightful evening; it is a long time since I had so fine a nap." He was a great ladies' man, and would do anything in reason to please the sex. In society he was extremely agreeable, but could not sit out long dinners, and would get up in the middle and retire with a cigarette. Both he and Rubinstein were tremendous smokers, but Rubinstein beat him hollow with something like seventy-five cigarettes a day.—*Chambers' Journal*.

LETCHITIZSKI'S METHODS FOR CHILDREN.—Letchitizski, the teacher of the great Paderewski, though often very harsh with his pupils, has a delightful way of bringing out and developing the musical instinct of the children whom he now and then consents to take; they must have genius or great talent or he will have none of them. He never develops them on prodigy lines, never has them play anything that is beyond the region of a child's imagination and comprehension. In giving them the music of a composer like Chopin, for instance, he limits them to his lighter, happier, more fanciful moods. And in correcting and developing them he uses always similes and comparisons which appeal directly to the childish imagination. "Oh, do you not see these butterflies?" "That is just like the spring time; do you not hear the robins singing?" "Ah, here comes a frolic in your music," and "There is a funny little joke." "Cannot you see those birds among the apple blossoms?"

Air de Ballet N^o 2. Pas des Amphores.

Revised and Fingered by O. R. Skinner.

C. CHAMINADE.

Allegretto. (♩ = 138) (Mouvement de Mazurka.)

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a metronome marking of 138 quarter notes per minute. The movement is described as 'Mouvement de Mazurka'. The first system includes dynamic markings *ff*, *mf*, *piano*, *cresc.*, *f*, *pp*, and *mf*. It also includes fingerings 1-5 and 1-4. The second system includes a *p* marking and a *rubato* marking. The third system includes a *rubato* and *cresc.* marking. The fourth system includes *f*, *sf*, *p*, and *stringendo* markings. The score is written for piano with treble and bass staves.

A : up, \ down arm touch.

B musical idea.

D L. H. rhythmical and pizzicato.

O The effect here to be aimed at is that of making the preceding harmony vanish in this double octave F. The F must be left immediately, giving a clear cut effect - obviously the pedal must be let up precisely at the moment of contact of the fingers with the keys.

E a tempo.

p

rubato.

cresc.

rubato.

f

p

accel.

sf

a tempo.

mf

sf

H

sf

H

ff

p

mf

E Arm touches as on preceding page.
 F Down and up arm touches in combination.
 G Rush these three chords - the last emphatic and short.
 H Heavy down arm touch for the left hand.

3

p *cresc.* *f*

p *dim e rit.*

a tempo.

f *cresc.* *rubato.*

f *sf* *p* *f* *rubato.*

p *accel.* *sf*

Scherzino.

An elegant composition for young pianists, and one from which advanced players may obtain much benefit. There have been but few pieces written which afford the player such an excellent variety of touches and at the same time are musically and rhythmically interesting and entertaining. The composer is a great teacher in Germany, and in this pleasing "Scherzino" he has presented problems of touch which make their study a pleasure. Careful attention to all marks of phrasing, fingering, ideas and their grouping, is the price of thorough mastery.

Revised and Edited by O.R. Skinner.

JUL. HANDROCK. Op. 64. N^o 2.

Allegro.

f *leggiero.*

p *rit.* *a tempo.* *f*

rit. *a tempo.*

Explanation of Signs: \ Down-arm touch. / Up-arm touch. \ Down-arm touch and sustain with firm pressure. — Musical idea.

The slur indicates that the notes over or under which it is placed are to be smoothly connected without any "rheumatic" hand movements. At the end of most slurs, especially in the short ideas, the hand should rise. This affords a sort of punctuation as if a comma were placed at the end of the idea.

The slur does not indicate the musical idea, but the idea mark, and the slurs are frequently of equal length.

A This first idea could be subdivided, but for the sake of continuity it is better to play it as indicated. No noticeable time should elapse in order to punctuate the ideas: the necessary punctuation will be felt by leaving the last note of one idea promptly with a slight flexing of the fingers, and beginning the next idea (even if on an unaccented part of the measure) with a slight stress.

B This fingering affords the player the best opportunity of making the  effectively.

5

leggierissimo.

rit.

a tempo.

f

p

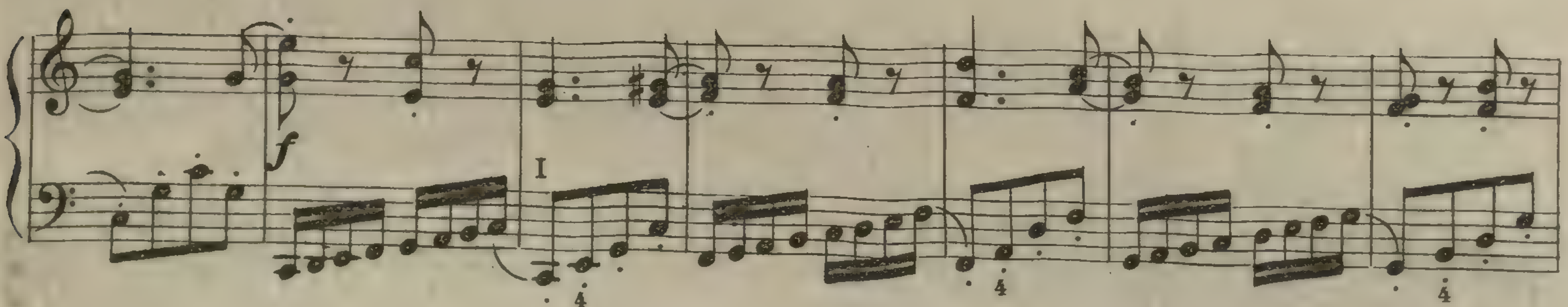
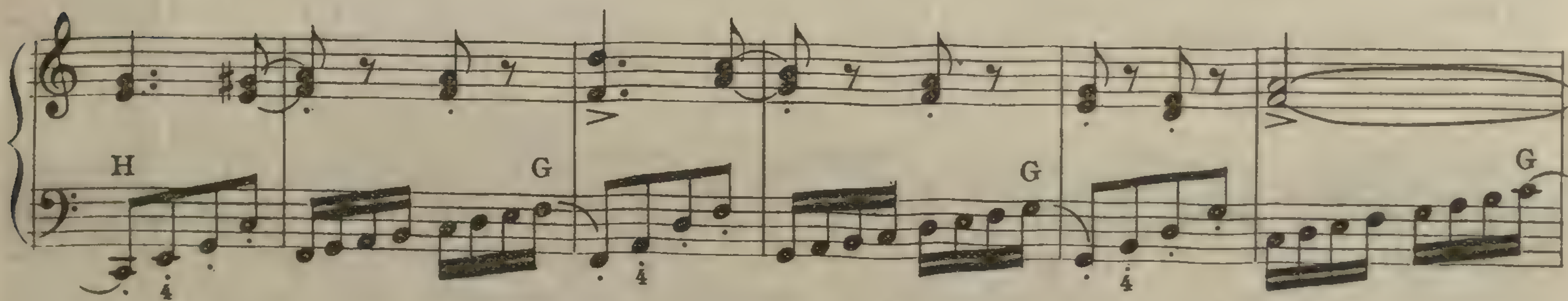
rit.

a tempo.

C These three double notes marked with \wedge , should be done lightly and with easy falling arm motion. The movement should be so close as to be almost unnoticeable, but graceful and the last of the three quietly emphatic.

D The first eighth with down arm - the second with finger flexion and arm rising. The left hand must play quietly-smoothly, and be subdued. A rocking lateral motion of the hand from the wrist is best - but must be done easily - not overdone.

E Easily and lightly. Connect carefully all the notes in the left hand part. Where the slurs are written you will need to be especially conscientious.



F The staccato double notes in Right Hand with falling arm touch and flexing of the fingers at the moment of contact with the keys. Do it daintily but do not neglect to make the longer sustained notes noticeably emphatic and to carefully connect those that are slurred. The Left Hand should play more lightly than the Right with a dancing, rubber-ball-sort of forearm motion. Hold the wrists somewhat higher than in ordinary playing.

G Connect carefully with the next tone.

H Left Hand forearm touch and somewhat emphatic.

I Left Hand more emphatic.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *mf* dynamic, followed by a *rit.* (ritardando) and *pp* (pianissimo) section. The right hand features a series of chords and single notes with fingerings (1, 2, 3, 4, 5) indicated above. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *pp*.

Second system of musical notation. The right hand continues with chords and single notes, including a long sustained chord. The left hand maintains the eighth-note accompaniment. A *f* (forte) dynamic is marked in the right hand.

Third system of musical notation. The right hand features a series of chords and single notes with fingerings (1, 2, 3, 4) indicated above. The left hand continues the eighth-note accompaniment. Dynamics include *p* (piano) and *rit.* (ritardando).

Fourth system of musical notation. The right hand continues with chords and single notes. The left hand continues the eighth-note accompaniment. Dynamics include *rit.* (ritardando), *a tempo.* (return to tempo), and *leggiero e piano.* (light and piano).

Fifth system of musical notation. The right hand features a series of chords and single notes with fingerings (1, 2, 3, 4) indicated above. The left hand continues the eighth-note accompaniment. Dynamics include *lightly.*, *pp* (pianissimo), and *f* (forte). The system concludes with a key signature change to C major, indicated by a 'K' above the staff.

K These two chords must be played emphatically and with one impulse. See *Mason's Touch and Technic, Part IV.*

Polonaise.

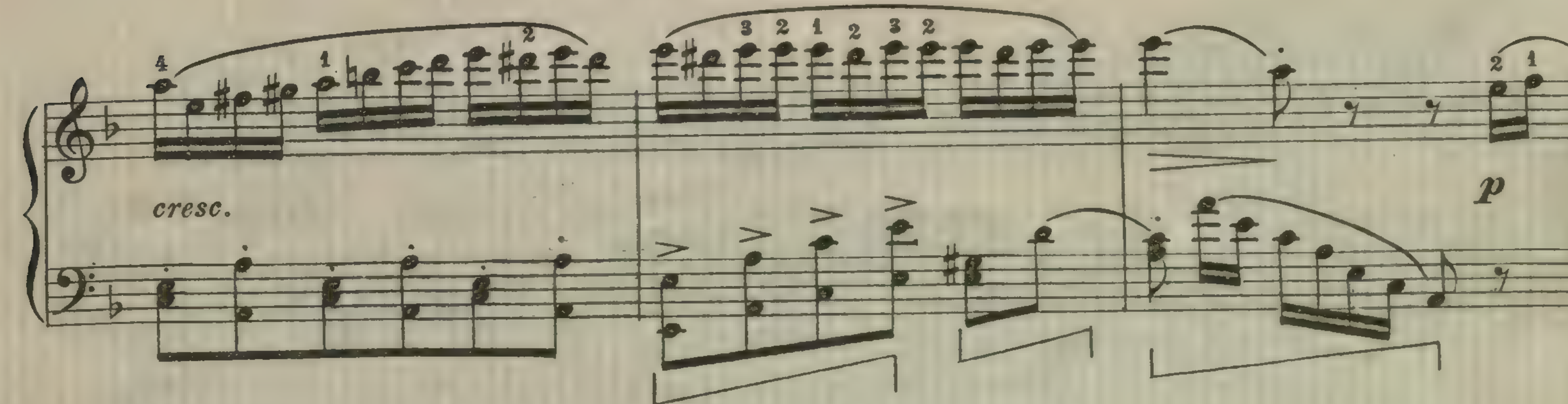
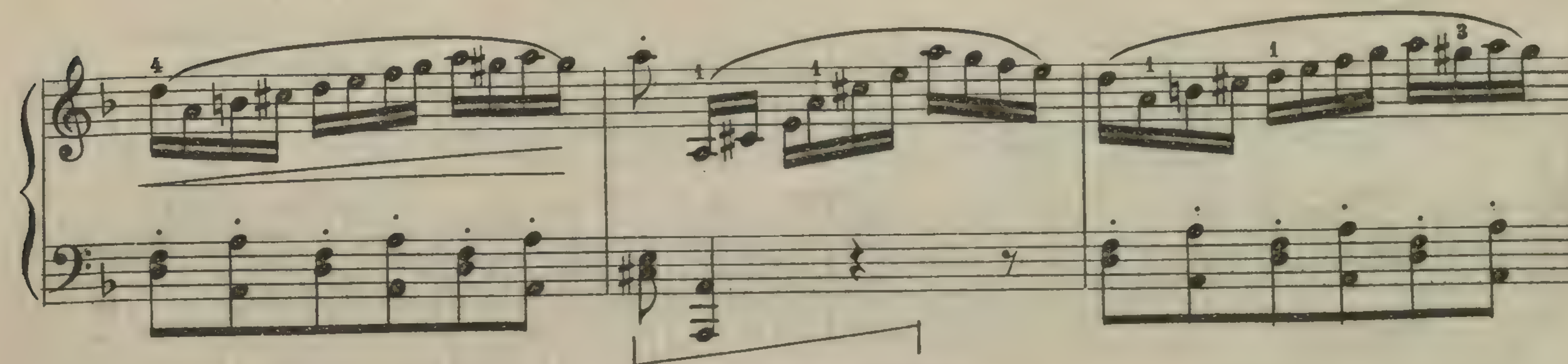
From the Serenade of Stringed Instruments Op.8.

L.V. BEETHOVEN.

arr. by ALBERT W. BORST.

Allegretto. (♩ = 108)

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat major). The time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of 108 quarter notes per minute. The score is divided into five systems, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. The third system features a forte (f) dynamic and a fortissimo (fp) dynamic. The fourth system includes a fortissimo (f) dynamic and a diminuendo (dim.) marking. The fifth system ends with a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and fingerings (1-4). The piece is a piano reduction of the original string quartet.



This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system typically includes a treble and bass staff, with some systems having a grand staff (treble and bass clef joined). The notation is complex, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings such as *mf*, *f*, *pp*, *p*, *cresc.*, and *ff*. The piece is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes many slurs, ties, and accents, indicating a technically demanding and expressive work. The paper is aged and slightly discolored.

Sonore.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble and bass staff, with a forte (*sfz*) dynamic marking. The second system continues the piece, featuring a fortissimo (*ff*) dynamic marking. The third system includes a ritardando (*rit.*) marking and a tempo change to *a tempo.* The fourth system shows a piano (*p*) dynamic marking. The fifth system concludes the piece with a fortissimo (*ff*) dynamic marking. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and fingerings.

In Happy Days.

OSKAR BOLCK. Op. 46. N° 3.

Allegretto. (M.M. $\text{♩} = 80$)

The musical score is written for piano and consists of four systems. The first system begins with a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic. The third system starts with a piano (*p*) dynamic. The fourth system continues the piece. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings. The piece concludes with a double bar line and repeat dots.

poco rit.

First system of a piano piece. The right hand features a series of descending eighth-note patterns with fingerings 4-3, 1, 5-2, 4-2, 5-2, 4-1, 4-2, and 5-1. The left hand provides a steady accompaniment with notes 1, 5, 1, 2, 4, 5, 4, 3, 4, and 5.

a tempo.

p

Second system of the piano piece. The right hand continues with descending eighth-note patterns, including fingerings 4-3, 1, 5-2, 4-2, 5-2, 4-1, 4-2, and 5-1. The left hand accompaniment includes notes 1, 2, 1, 3, 4, 5, 4, 3, 4, and 5.

p

Third system of the piano piece. The right hand features descending eighth-note patterns with fingerings 5, 4, 3, 5, 4, 3, 5, 4, 3, and 2. The left hand accompaniment includes notes 1, 2, 1, 3, 4, 5, 4, 3, 4, and 5.

cresc.

Fourth system of the piano piece. The right hand features descending eighth-note patterns with fingerings 5, 4, 3, 5, 4, 3, 5, 4, 3, and 2. The left hand accompaniment includes notes 1, 2, 1, 3, 4, 5, 4, 3, 4, and 5.

p *mf* *p* *pp*

Fifth system of the piano piece. The right hand features descending eighth-note patterns with fingerings 5, 4, 3, 5, 4, 3, 5, 4, 3, and 2. The left hand accompaniment includes notes 1, 2, 1, 3, 4, 5, 4, 3, 4, and 5.

The Goblin.

KOBOLD.

Edited by H. U. M.

H. NÜRNBERG. Op. 71. No 6.

Not to fast. (♩ = 108)

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The first four systems are marked with a piano (*p*) dynamic. The fifth system is marked with mezzo-forte (*mf*) and a diminuendo (*dim.*) marking. The piece concludes with a 'Fine' marking. The tempo is indicated as 'Not to fast' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The time signature is 2/4. The score includes various musical notations such as eighth notes, quarter notes, and chords, along with fingerings and articulation marks. The piece concludes with a 'Fine' marking.

Kobold. A hobgoblin or gnome.

(A) These two bars well contrasted with the two preceding bars in phrasing and touch. Use the hand touch from the wrist or the so-called elastic touch for the chords in the left hand. (B) The two eighth note chords a bright staccato and the quarter note chords in the r. h. much louder than the eighth note chords.

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Somewhat slower. ($\text{♩} = 96$)

The musical score is written for piano and consists of five systems of staves. The first system begins with the tempo marking "Somewhat slower." and a quarter note equal to 96 (♩ = 96). The first staff of the first system is marked *pp* and the second staff is marked *mp*. The first system is divided into two measures, (C) and (D). The second system is divided into two measures, (E) and (F). The third system is divided into two measures, (G) and (H). The fourth system is divided into two measures, (I) and (J). The fifth system is divided into two measures, (K) and (L). The notation includes various musical symbols such as notes, rests, dynamics (*pp*, *mp*, *f*, *cresc.*), and fingerings. The piece is in 3/4 time and features several marked sections labeled (C), (D), (E), and (F).

(C) Hand touch. (D) The right hand with a singing tone. (E) Here for two bars we have the effect of $\frac{2}{4}$ rhythm. (F) This section gives, if performed with energy, the necessary contrast to the Tempo Primo following.

Bagatelle.

W. A. MOZART.

Allegretto.

The musical score is written for a single instrument, likely piano, in G major (one sharp) and 6/8 time. It is marked 'Allegretto' and 'Bagatelle'. The score is divided into six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth system also features piano (*p*). The fifth system includes both piano (*p*) and forte (*f*) dynamics. The sixth system concludes with a forte (*f*) dynamic. The piece is characterized by its melodic lines in the treble staff and harmonic accompaniment in the bass staff. It includes various musical ornaments such as trills, slurs, and a repeat sign with first and second endings. Fingerings are indicated by numbers 1-5 above or below notes.

CONCERNING EAR TRAINING.

BY JOHN COMFORT FILLMORE.

It is evident, I think, that there is a large and increasing number of piano teachers who are becoming alive to the fact that the study of the piano, as usually conducted, fails to develop the pupil's perception of the fundamental things in music. *Tonality, harmony*, these are the tone relations which lie at the very foundation of all musical intelligence; yet probably very few pupils who have been trained in music only at the piano have any clear, definite perception of either the scale or chord relationship of the tones they hear. "Having ears they hear not, neither do they understand," simply because they have not been trained to understand. They have not been taught *how* to perceive nor *what* to perceive.

The first essential of all musical intelligence is the perception of *the relations of tones in key*. This seems a very simple matter, and so it is. Even untaught savages have a dim perception of a key-note and of its predominance over all the other tones of a song. But it is amazing to see how slight is the advance in clearness and definiteness of perception, as regards this point, on the part of pupils who have been trained exclusively at the piano, over the aboriginal makers of folk music.

There is no earthly use in setting a harmony pupil at part-writing who cannot imagine clearly the sounds of the chord and scale intervals when he sees them, or who does not recognize them when he hears them. Nor can there be any real understanding on the part of a pianist of the simplest music he plays without this power of imagination. If students will take this needed training we can give it, and give it in just such singing classes as we attended thirty years ago. This is essentially the same kind of work as the Tonic-Sol-Fa men are doing, and as provided for in the National Music Course by Luther Whiting Mason, and in other books.

But I am of the opinion that this kind of training of the ear and of the musical perception ought to be carried much farther than is provided for in the ordinary school course before the study of written exercises in harmony is begun. He who is about to write harmony exercises ought not only to be able to recognize by ear and to write down from hearing them, diatonic and chromatic scale intervals and the intervals of the major and minor chords; he ought to recognize chords and their relations; Tonic and Dominant, Tonic and Subdominant, Tonic and Relative Minor, etc. I would insist on the necessity of thorough training in the naming of chords and of chord-relations when heard, and also in writing them down from dictation. It may be wise, perhaps, to combine the more advanced stages of this work with Part-writing. But such ear-training and dictation exercises will be found invaluable as a preparation and introduction to Harmony and Part-writing, and it can hardly be carried too far.

Unfortunately there has been little published thus far to lighten the labors of the teacher. Prof. F. L. Ritter's book of Exercises in Dictation is the only one of its kind I know of, and it will prove helpful to many teachers. One can get valuable suggestions from it without following it too slavishly. If my good friend Calvin B. Cady would put into print the results of his experience in this kind of work, he would do a great service to thousands of teachers and pupils. But at present, teachers will have to invent their own methods, with such suggestions as they can get from the more experienced.

After all, perhaps this is less of a misfortune than it appears. If a young teacher has anything in him, it will be the making of him to throw him on his own resources. Let him perceive clearly the problem to be solved, the difficulty to be overcome; let him get suggestions from such sources as may be available; then let him set manfully to work to *study his pupils* rather than books, and never give up until he has found out how to help them on to the same firm ground which he himself occupies. This is infinitely better, both for teacher and pupil, than grinding laboriously and slavishly through anybody's text-book. When teachers and

pupils are *alive*, text-books serve as hints, or stimuli, or perhaps as guides. They are infallible *authorities* only to those who are too weak or too lazy to stand on their own feet and so must lean on crutches or on the arm of those who are stronger. But perhaps one ought to provide for these also. On all accounts it is to be hoped that before long somebody may publish a text-book which shall be profitable for musical doctrine, reproof and instruction in ear training and dictation. There is no more crying need in the musical world at present.—*Music.*

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How MUSIC AFFECTS DIFFERENT INDIVIDUALS.—Gretry said that it made his heart really beat faster. Berlioz's whole being vibrated when listening to music, expressing it as he does: "My blood circulates more quickly, and my pulse beats faster." It is said that the English army, after partial defeat at Quebec in 1768, turned and was led to victory by the music of the Scotch pipers. A German historian declares that the "Marseillaise" caused the loss of fifty thousand German soldiers. It is said that Mehlbrau was thrown into convulsions upon hearing "Beethoven's Symphony" for the first time. Rousseau relates the case of a woman who was thrown into violent laughter when hearing music. Paulinus tells of a man who invariably vomited when listening to music.

WM. H. SHERWOOD AND SAINT SAËNS.—Mr. Sherwood has been visiting Saint Saëns, and writes these particulars to the *Courier*. "Like Rubinstein, Saint-Saëns has the skill to use his wrist with several combinations of action, including such control of the forearm, such bracing of the knuckles with steady fingers in staccato playing, etc. as to enable him to produce greater varieties of expression than ordinary methods will admit of. As I have endeavored to teach and exemplify such things myself, I was much gratified to find new authority for doing so. The gliding and sideward movements of fingers and wrist, in which I have been so much interested, he did not do so much of, although there was perhaps little occasion to do so in the selections played.

"I began playing the *Andante Malinconico* of his, a composition in which the player must carry out a progression of melody, by making one tone at a time sound stronger than others in a chord, a remarkable study in touch. I told him I had heard Liszt play this étude, at which he was much pleased."

—Notwithstanding that there is, nowadays so abundant a supply of solo pianists, the good piano accompanist still remains a *rara avis*, both in the drawing-room and often enough on the concert platform also. If but half the amount of study and practice that are now commonly given to solo-playing were bestowed, instead, upon the playing of accompaniments, it would in many cases be better for the pianist, who would thus be able to obtain more frequent engagements, and certainly very much better for the customary "common or garden" vocalist, who (it must be confessed) oftentimes requires a very good accompanist to enable his efforts to pass muster, even at social gatherings, where good nature and indulgence are so much to the fore.

—Phrasing in music, generally speaking, is punctuation. A piece of music is made up of sentences, clauses, phrases, or whatever we may choose to call the smaller divisions of a larger thought. In fact, music is often organized in a manner not dissimilar to crystallization, so regularly do the musical molecules follow a certain pattern in associating themselves into longer forms. Lobe, in his book on "Musical Composition," says that "a composer can come by his work in no other way than measure by measure; that is to say, in the same manner that an article comes from a succession of words, one word after another, so a piece of music results from the composer writing down one measure after another. The quality turns upon the substance of these successive measures.—*W. S. B. Mathews.*

LOW PRICES OF RARE INSTRUMENTS.—At the big sale of Instruments made by Messrs. Pattick & Simpson, in London, on December 10th, the following were among the leading prices realized. Violoncello by Tecchler £86. Violin by Stainer £67. Violin by J. Guarnerius (1741) £370. Violin by Stradivarius £78. Violin by Stradivarius, dated 1720, $\frac{3}{4}$ size, £46. Violoncello by Grancino, of Milan, guaranteed by W. E. Hill & Sons, formerly the property of the eminent English violoncelloist, Robert Lindley, £60.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

G. T. H.—I have found Concione's piano études quite difficult. I had supposed they were as easy as the Thirty Études by Heller. How should they be graded?

Ans.—The book of Concione études, edited by Mr. Cady, and published by this house, contain material covering about three grades. They should be graded from about IV to VI. Some of the easiest of them are of about the same grade as the Thirty Heller Studies, while others are much more difficult technically, calling as they do for every style of touch, there being more octave and chord work. If not given too early in the pupils' course, these studies are of great technical and musical value.

T. S. A.—When there is both a curved line and dots over a note, are the notes played staccato?

Ans.—No, they are not played staccato, but each note is struck. This is true when the two notes are the same with the curved lines and dots over them. They look as if they were tied, but each note is to be struck. However, each is to stand somewhat alone, or be given out more or less emphatically, in other words distinctness of utterance is called for.

W. S. C.—In playing a piece that contains repeats with First and Second endings, should the repeats be observed in playing the Da Capo? Also, if a body does not care to take the time for playing repeats, would it be right to omit the First, but play the Second endings?

Ans.—It is a general rule that the repeats are not to be observed in playing a Da Capo. All first endings may be omitted if desired, but sometimes first endings have a distinct meaning and are essential. But generally the playing of repeats and first endings are matters of taste and convenience.

A. C. F.—I have given three musicales, and in each of them from one to three pupils failed to do themselves justice; three of them stopped entirely, and had to go back to the beginning of the passage, and then sometimes almost stop at the part on which they first broke. Two or three of the others hesitated and blundered but finally went on without breaking down. They seem to have done so much worse at the musicale, just when I wanted them to do their best. Is there any way to prevent this, and help the pupils to do their teacher full credit?

Ans.—The pupil should be able to play the piece at a rate of tempo which is a good deal faster than is demanded by good taste, and above all, that he shall also be able to play it in an even and steady time, much slower than the proper tempo, all of this upon the supposition that there is not a passage in the piece that requires any special effort, but that all the difficult passages have been thoroughly conquered by slow and accurate practice until they come up to the right tempo easily, playing such passages scores of times in this careful way, if necessary. After the piece is brought to this point, then the pupil's mind should be filled with the various kinds of touch to use, the phrasing and expression. The pupil is to think of what he is doing and make himself do it as perfectly as possible; he should make his fingers sing out the musical thoughts, and this shuts out the possibility of thinking about the listening audience. Remember this, that timidity is hard to overcome; a few musicales will not do it; every day, every hour must it be attacked by parent, teacher, and self. Then it will take years before it disappears. Let your pupils face the audience all the time of the musicale. Try duet playing. Above all, give them simple things to play.

B. H. A.—I have a very good teacher, she plays beautifully, but I read awhile ago in THE ETUDE that after one had taken a lesson he should be able to realize that he knew more perfectly how his piece was to be played and had a better idea of what perfect technic meant. I cannot always realize this, and I wonder whether the fault is in my teacher or in myself.

Ans.—It is said that inattention is the pupil's worst fault. Teachers do a great deal of explaining and play many illustrations for inattentive pupils; the pupils fail to get help because no definite impression was secured. A pupil should ask questions until both himself and teacher are satisfied that the point under consideration is clearly understood in a form that is working knowledge; and this means anything but a hazy and indistinct notion of a thing, it means sharply defined accuracy. If the teacher cannot and will not bring each point of the lesson up to a definite certainty, and from lesson to lesson place the pupil on a higher art plane, then the fault is with the teacher. It is also said that the lesson hour is to make the pupil realize how to do better and more perfect work, as well as to learn some new thing in the art of music.

C. P. B.—The name of the great pianist Paderewski, is pronounced as if written pah-drav-skie with the accent on the first syllable.

A. O. M.—This sign --- is called a vibrato or vibrante; it signifies that the key is to be struck with a slightly heavy pressure, a combination of tenuto (held) and sforzato (accented).

No. 2. The words Rallentando and Ritardando have precisely the same meaning, viz, to get slower, but the former is generally used at the end of a part or piece, the latter during its course, and is followed by "a Tempo" indicating a return to the original rate of movement. Practice in this respect is not, however, universal.

A knowledge of the construction of the major and minor scales, and of the triads, or common chords, is necessary to determine whether a composition is in a major or minor key. Chapter IX of Burrowes' Piano Primer has an explanation of this matter; see also answer to J. A. G. The small notes in op. 61 of Raff are to be played as if of larger size. They are made smaller to distinguish them

from the notes forming the principal theme, also to show that, when in a cadenza, they do not have any restriction from the time signature: lastly it is a means of economizing space. * * *

J. A. G.—There is unfortunately no simple rule for determining whether a piece of music is or is not in the minor key. The signature will not help, and the final chord is often major; so we are left only the general effect, as a means to determine the key; fortunately there is no difficulty in doing this. The only difficulty is to embody it in a rule.

L. B.—Apparently consecutive octaves and fifths often result from merely doublings of the parts, to give more fullness of effect; the best way to test a passage of this kind is to strike out all reduplications of the notes, thus reducing the passage to four-part harmony, when it will be found that no consecutive fifths or octaves remain.

G. W. J.—It is a mistake to suppose that chords greater than an octave should be played in arpeggio form. To accommodate small hands it is permissible to play them in that manner, and they are frequently marked so in the copy, but where the hand is capable, it is, generally speaking, better to play the notes simultaneously, especially in ninths and tenths.

D. W. McK.—1. The word Trio is Italian, and should be pronounced according to the rule of that language, in which "i" always has the sound of English "e," therefore, *tree-o* is the correct pronunciation. Webster also gives *tryo* as correct.

2. There is no attempt to imitate a laugh in Schumann's "Joyous Farmer." It is simply designed to give the impression of careless rustic gaiety, or in other words, it is an ideal picture, not a real imitation.

3. "Für Elise" (for Elizabeth), which is supposed to have been composed by Beethoven in 1808, we believe to be incorrect. We can find no record that Beethoven ever composed such a piece at all. In the Thematisches Verzeichniss of Beethoven's works by Nottebohm, no reference whatever is made to this piece. It is not even mentioned among the doubtful compositions. We therefore infer that this piece is sailing under false colors. It is, most likely, the invention of some enterprising publisher.

AMELIA.—In English Othello is pronounced O-thel-lo, the *th* as in "thin." In Italian the *h* is not sounded and the word is written and pronounced *O-tel-lo*. Falstaff is pronounced just as written, Fal-staff, the *a* broad, as in "fall."

N. D.—1. The name submediant was given to the 6th of the scale for the following reasons, taking for example: C as the key-note, G the 5th above is the dominant, and E is the mediant, being half way between the tonic and dominant. F is called the subdominant, not because, as is commonly supposed, it is below the dominant, but because it is the same distance below the tonic that the dominant is above it (viz, a 5th below). Hence A is called the submediant because it is half way between the tonic and the subdominant. G, dominant; E, mediant; C, tonic; A, submediant; F, subdominant.

2. The principal benefit derived from scale practice is *equality of touch*, the chief requisite of artistic performance. Other benefits of almost if not equal importance are: I. The use of the fingers from the first joint with quiet hand. II. Because the scale enters so largely into the construction of all great piano music, students of the piano would do well to bear in mind the following saying of a great artist: "The scale is the first thing we learn to play and the last thing we learn to play well."

A. H. L.—The rights of choir director and organist should be determined at the time the engagement with the church is made. If the sole responsibility for the musical service rests on the director, then he alone has the right to say who shall sing or play during the service. It would be utterly destructive of any possibility of the musical service being conducted in an orderly manner to allow any member of the choir to arrogate the right of inviting another organist to take the place of the regular incumbent without the sanction of the director.

Beethoven gave no distinct names to the Sonatas Op. 10, No. 1 and Op. 26. The Rondo in Opus 26 has been called "The Runaway," but it must not be inferred that Beethoven had anything of the kind in mind when writing it. It has been suggested by the fancy of some musician in the past. It is understood that Beethoven gave the name of "Funeral March" to the middle movement of Op. 26.

—Moritz Rosenthal, the pianist, has struck back at the critics who sneer at his amazing virtuosity. He has written a paper of which the burden is that an interpreter is not bound to follow the markings of a composer, because the composers, poor things, can't play well enough to know how their works ought to sound anyway, and that it is the interpreter's business to express the meanings with which the composer struggled vainly. After he has set forth that proposition vigorously comes this peppery passage, says the *Eagle*: "As for you, artist of the holy tradition, who walk about heavily measured, with a swollen breast of unexpressive, tiresome, æsthetic fancies, I despise your mannered mannerisms, your stiff elegance, your poverty of phrases, which you lovingly spread over art; I leave to you your affected affectation, your blunt understanding, your unbounded narrowness."

—If "he is my friend" who gives me a new thought, "he is twice my friend" who makes me think that thought myself.

A FEW PARAGRAPHS.

BY T. CARL WHITMER.

THERE are those workers in art who think that in busy streets are no things worthy of attention; who hear nothing but thinking animals and hear nothing but noise. Passing by the things seen, let us select the things which appeal to the ear:—

1. The first is the "rhythm" which may be found almost everything making a noise.

The apparently monotonous ringing of bells, blowing of whistles, running of cars and carriages, walking and talking of people, are simply *full* of rhythm; and there are fine opportunities which one has for the comparing musical rhythm with non-musical rhythm, as well as with rhythm peculiar to music; for the suggestion of new rhythms, which constantly are carried over from one chaotic state to order; for the constant flow of melody suggested by this rhythmical impulse, as is well known for the discipline in observation that it gives the mind. For all these and many minor curious things and beautiful things are worthy of study. Since "Rhythm in the very broadest sense is the soul of music" we may well study the various divisions of it.

2. The second is the study for the training of the ear.

All persons have not the sense of absolute pitch; so have not even the sense of relative pitch cultivated well.

However, more need not be said than this: there are a great many sounds beside whistles and bells coming to us, which, if not true in tone, at least approach; and opportunity is here then for constant exercise in calculating the absolute pitch of a single tone, or in calculating the relation of one tone to another. The value of this for the ear needs no discussion.

The modern tendency to intensify to a greater extent than formerly explains perhaps our apparent dislike of modern compositions, not only those which are full of "repeats," but which in the usual recurring part are bald in their simplicity. The disregard for many repeated marks in older compositions is for this reason also.

Just as when we, in everyday conversation, emphasize as we warm up, so we crave that intensification in musical matters.

One of the most noticeable things in the average player is his inability to "sustain." No matter whether it is *pp* or *ff*, the inability is there. Sometimes from physical weakness but very often from "temperament" weakness. If from physical weakness it may be the "method" is at fault. If temperamental, vocation probably missed.

Exaggeration is good when a pupil practices passages by "extremes" in order to spring to a happy mean; good when a teacher endeavors to bring into "relief" an error by its use for the good of the pupil. It is bad when a pupil makes it a "habit" instead of a "means"; bad when a teacher ridicules a pupil by its use.

—Madame Calvé's reply to "what advice would you give to girls who wish to become lyric artists?" is:

"Not to touch the career at all," said Mme. Calvé with decision. "I would advise them to run away from it."

I looked at her blankly.

"Certainly," she insisted, "it is a detestable life—life of struggles, disappointments, intrigues, rivalries."

It is frightful to think that an artist's career can mean all that."

—Teaching is the prime work of a teacher. Unless a teacher has the power to teach, it matters little what other qualifications he is possessed of. It is all very well to have personal sympathy with the pupil, and desire to benefit him, and the ability to win and hold his confidence; but these things have value chiefly as aids to teaching. Without the power to teach, a teacher lacks the power to do his most important duty. Influence is to be desired, in order to make instruction effective; but influence in a teacher is incomplete without the pupil's instruction. Unless a pupil is taught, his "teacher" is not a teacher.—S. S. T.

HOW THEY ARE PRONOUNCED.

BY H. A. CLARKE, MUS. D.

CELEBRATED NAMES IN MUSIC.

- Abt, Franz (*Apt, Frants*). Song writer. B. 1819; d. 1885.
- Abbott, Emma. Soprano. B. 1850.
- Adam, Adolph Charles. Opera and song writer. B. 1803; d. 1856.
- Agramonte, Emilio (*Ah-gra-mon-teh*). Vocal teacher. B. 1844.
- Alard, Delphin (*Ah-lard, Del-feen*). Violinist. B. 1815.
- Alary, Guilio Eugenio Abrama (*Ah-lah-ree, Ju-lio Eu-jeh-ne-o Ah-bra mah*). Composer. B. 1814.
- Albani, Marie Louise Emma Cecilie (*Al-bah-nee*). Sop. singer. B. 1850.
- Alboni, Marietta (*Al-bo-nee, Mare-et-ta*). Contralto. B. 1824.
- Albrechtsberger, Johann Georg (*Al brechts-berger, Yo-hann G*). Composer and theorist. B. 1736; d. 1809.
- Amati, Andreas (*A-mah-tee, A.*). B. 1520; d. 1577.
- Antonio. B. 1550.
- Geronimo (*Jeh ro nee-mo*). B. ; d. 1635.
- Nicolo (*Nee-co-lo*) B. 1596; d. 1684 Violin makers of Cremona.
- Ambrose, St. Established the Ambrosian Chant. B. 340; d. 398.
- Archer, Frederick. Organist. B. 1838.
- Arditi Luigi (*Ar-dee-tee, Lu-ec-jee*). Conductor. B. 1822-5.
- Arne, Thomas Augustus. Composer. B. 1710; d. 1778.
- Astorga, Emanuel Baron D'. Composer. B. 1681; d. 1736.
- Attwood, Thomas. Composer. B. 1767; d. 1838.
- Auber, Daniel François Esprit (*O-bêh, D. Fran-soa es-pree*). Opera composer. B. 1782-4; d. 1871.
- Bach, Johann Sebastian. Composer. B. 1685; d. 1750.
- Sons of J. S. Bach. { Carl Philipp Emanuel. Inventor of Sonata. B. 1714; d. 1788.
Johann Christoph. Friedrich. Organist. B. 1732; d. 1795.
Wilhelm Friedemann. Organist. B. 1710; d. 1784.
- Baillet, Pierre Marie François de Sales (*Bai-yo*). Violinist. B. 1771; d. 1842.
- Balatka, Hans. Pianist. B. 1828.
- Balfe, Michael William. Opera and song writer. B. 1808; d. 1870.
- Bargiel, Waldemar (*Bar-geel Val-deh-mar*). Composer, pianist. B. 1828.
- Barnby, Joseph. Composer. B. 1838.
- Barnett, John. Composer. B. 1802.
- Barnett, John Francis (nephew of above). Composer and pianist. B. 1838.
- Bartholomew, Mrs. Ann. Organist and Composer. B. 1811.
- Bartlett, Homer N. Composer. B. 1846.
- Batiste, Antonio Edward (*Ba teest*). Organist and Composer. B. 1820; d. 1876.
- Beethoven, Ludwig Van (*Bay-to-fen*). Composer. B. 1770; d. 1827.
- Bellini, Vincenzo (*Bel-lee-nee Vin chent-so*). Opera. B. 1802; d. 1835.
- Benda Georg. Composer. B. 1721; d. 1794.
- Bendix, Otto. Composer and pianist. B.
- Benedict, Sir Julius. Composer and Pianist. B. 1804; d. 1885.
- Bennett, Sir Wm. Sterndale. Composer and pianist. B. 1816; d. 1875.
- Beriot, Ch. Auguste de (*Beh-ree-o*). Violinist. B. 1802, d. 1870.
- Berlioz, Hector (*Behr-lee-o*). Composer. B. 1803; d. 1869.
- Bertini, Henry (*Ber tee-nee*). Pianist. B. 1798; d. 1876.
- Best, Wm. Thomas. Organist. B. 1826.
- Beyer, Ferdinand. Pianist. B. 1803; d. 1863.
- Biletta, G. Emanuele (*Bee let ta*). B. 1825.
- Bird, or Byrd, Wm. Composer. B. 1538; d. 1623.
- Bishop, Anna. Sop. singer. B. 1810.
- Bishop, Sir Henry Rowley (her husband). Composer, Opera and song. B. 1786; d. 1855.
- Bizet, Georges (*Bee zeh*). Opera. B. 1838; d. 1875.
- Blahetka, Leopoldine (*Blah et-ka*). Pianist, composer. B. 1811.
- Blangini, Giuseppe Marc. Marie Felice (*Blan-jee nee*). Tenor, composer, teacher. B. 1781; d. 1814.
- Blumenthal, Jacques (*Bloo-men-tall*). Song writer, pianist. B. 1829.
- Bloomfield-Zeissler, Fanny. Pianist. B. 1865.
- Boccherini, Luigi (*Bok keh ree-nee*). Composer. B. 1740; d. 1805.
- Boehm, Theobald (*Behm*). Improved the flute. B. 1802; d. 1881.
- Boieldieu, François Adrien (*Boa-el dee-oo*). Opera writer. B. 1775; d. 1834.
- Boito, Arrigo (*Bo-ee to*). Composer, opera. B. 1842.
- Bononcini, or Buononcini, Giovanni Battista (*Bo non-chee nee, or Bu-o-non chee nee*). Opera (Händel's rival). B. 1660.
- Bordogni, Marco (*Bor done yee*). Singer and teacher. B. 1789; d. 1856.
- Bottesini, Giovanni (*Bot-teh see-nee*). Contrabassist, composer. B. 1823.
- Bowman, E. W. Organist, theorist. B. 1848.
- Brahms, Johannes. Composer. B. 1833.
- Bridge, John Frederick. Organist, composer. B. 1844.
- Brinkerhoff, Clara M. Soprano. B. 1830.
- Bristow, Frank L. Composer. B. 1844.
- Broadwood, John. Piano maker. B. 1742; d. 1812.
- Bronsart, Hans von. Pianist, composer. B. 1830.
- Bruch, Max. Composer. B. 1838.
- Buck, Dudley. Composer, organist. B. 1839.
- Bull, Ole. Bornemann. Violinist. B. 1810; d. 1880.
- Bülow, Hans von (*Behl-o*). Pianist, composer. B. 1830.
- Burmeister, Richard. Pianist. B. 1860.
- Burgmüller, Friedrich (*Boorg-meel-ler*). Pianist, composer. B. 1804; d. 1874.
- Caccini, Guilio (*Catch-ee-nee, Julio*). Opera. B. 1558; d. 1640.
- Cajarelli, Gaetano Majorano (*Ca-ya-rel-lee, Gah-eh-ta-no Mah-yo-rah no*). Soprano. B. 1703; d. 1783.
- Calkin, James. Composer. B. 1786; d. 1862.
- Calleott, John Wall. Composer. B. 1766; d. 1821.
- William Hutchings (son of above). Composer. B. 1807; d. 1882.
- Campagnoli, Bartolomeo (*Cam-pan-yo-lee*). Violinist. B. 1751; d. 1827.
- Camporese, Mme. (*Cam-po-reh seh*). Soprano. B. 1785.
- Caradori, Allen (*Ca ra do ree*). Soprano. B. 1800; d. 1865.
- Carafa, Henry F. A. (*Cah-rah-fah*). Composer. B. 1785; d. 1872.
- Carey, Anna Louise. Contralto. B. 1846.
- Carissimi, Giacomo (*Cah ris-see mee*). Composer. B. 1582; d. 1672.
- Carrêno, Theresa (*Car rehn-yo*). Pianist. B. 1853.
- Catalani, Mme. (*Cah tak-lah-nee*). Soprano. B. 1783; d. 1849.
- Chadwick, Geo. W. Composer. B. 1854.
- Chappell, Wm. Historian. B. 1809.
- Chaminade, Mlle. (*Shah-mee-nad*). B. 1860.
- Cherubini, Maria Luigi, C. L. S. (*Keh roo-bee nee*). Composer and theorist. B. 1760; d. 1842.
- Chevé, Emile J. M. (*Sheh-veh*). Inventor of simplified system of music. B. 1804; d. 1864.
- Chickering, Jonas. Piano maker. B. 1798; d. 1853.
- Chopin, Frederick F. (*Sho pang*). Composer and pianist. B. 1809; d. 1849.
- Chorley, Henry F. Critic. B. 1808; d. 1872.
- Cimarosa, Dominico (*Chee mah ro sah*). Composer. B. 1749; d. 1801.
- Clapisson, Antonie L. (*Clah-pee-song*). Composer and pianist. B. 1808; d. 1866.
- Clarke, Hugh A. Theorist and composer. B. 1839.
- Clay, Frederick. Composer. B. 1840.
- Clementi, Muzio (*Cleh men-tee, Mootsio*). Composer and pianist. B. 1752; d. 1832.
- Concone, Guiseppe (*Con co neh, Gwee sep peh*). Teacher and composer. B. 1810; d. 1861.
- Converse, C. C. Composer. B. 1832.
- Corelli, Arcangelo (*Co rel lee*). Violinist. B. 1653; d. 1713.
- Corri, Domenico (*Cor-ree*). Composer. B. 1744; d. 1825.
- Costa, Sir Michael. Composer and conductor. B. 1808; d. 1884.
- Couperin, François (*koo pek-rang*). Called le grand. Composer and improver of system of fingering. B. 1668; d. 1735.
- Couperin, Armand Louis. Organist. B. 1630; d. 1665.
- Cowen, Frederick H. Composer. B. 1852.
- Cramer, John Baptist (*Crah mer*). Pianist and composer. B. 1771; d. 1858.
- Crescentini, Giralomo (*Creshen-tee nee*). Soprano and composer. B. 1766; d. 1846.

Cristofori, Bartolomeo di F. (*Cris-to-fo-ree*). Inventor of the piano. B. 1651; d. 1731.

Crivelli, Domenico (*Cree-vel-lee*). Teacher of singing. B. 1794; d. 1856.

Cross, Michael H. Composer, organist. B.

Crouch, Frederick N. Ballad writer. B. 1808.

Curschmann, Karl F. (*Koorsch-man*). Composer. B. 1805; d. 1841.

Curwen, Rev. John. Inventor of Curwen's system. B. 1816; d. 1880.

Cuzzoni, Francisca (*Coolzo nee*). Soprano. B. 1700; d. 1770.

Czerny, Karl (*Chur-neh*). Composer and pianist. B. 1791; d. 1857.

SOMETHING MORE OF PADEREWSKI.

Another view of this artist and his playing is given by the *Herald*:

"And yet what was the result? That the entire audience remained spellbound and refused to clear the hall long after Mr. Paderewski had added a Liszt Rhapsody and one of Schumann's Nachtstuecke to the original scheme.

"Let no one after the hysterical scenes that were witnessed last evening use the words 'craze' or 'fad' in connection with Ignace Jean Paderewski.

"In his own way he is the greatest artist of our time.

"You wondered how it was possible for this frail, pale, sickly-looking man to have so much demoniacal power.

"Every tone seemed imbued with life, and every piece he plays seems to be with him the spontaneous utterance of the moment. And heavens! What a variety of tone color! What astounding pedaling!

"That any one should be able to play it so rapidly and yet be perfectly clear was simply miraculous. And this whole pianistic chant—it was really prophetic—being completed in the same tone of grandeur in which it was begun, the audience became deliriously enthusiastic."

It is common to feel the powerful influence of grand music, but few are sufficiently skilled in criticism to describe, or even recognize the reasons for, their pleasurable sensations. Students especially need a crystallizing of ideas which constitute good playing, and in reading these quotations there is enough said to justify a careful and thoughtful reading and re-reading with the determination to understand wherein Paderewski's playing is superior. The *World* says of his playing:—

"He is now, as formerly, the master; absolute, in his way unique. Perhaps broader, more mature, even possibly more sincere in his art than two years ago, but ever the same great artist we have learned to admire and love, the same Paderewski. His playing, as of old, is marked by sincerity, breadth and repose. One admires as ever before his touch, firm as steel and smooth as velvet; his intensity, virile energy and elan, coupled with a delicacy almost feminine in its caressing softness; the poetic fervor, dignity and breadth of his artistic conceptions, his rarely beautiful singing tone and the marvelous technical mastery over the instrument which seems to know neither bounds nor limits. Surely a rarely complete artistic equipment this."

Mr. Mason has called the attention of musicians to what he calls the Emotional Legato: this feature of Paderewski's playing Wm. Thoms, the editor of *The American Art Journal*, speaks of as follows:—

"With all his new revelation of power, the artist's touch is as tender as caressing as ever, and his tone possesses that inborn quality of emotionality that is one of the greatest charms of his playing. To day Paderewski can paw the keyboard with the strength of a lion and woo its dulcet musical murmurs with the tenderness of a cooing dove. No other pianist has even suggested the endless variety of tone shadings that we find in Paderewski, and there was a responsiveness to his every mood upon the piano.

"It can be said at once that Mr. Paderewski has made progress in his art. He is a greater pianist to-day than he was two years ago. He has said himself that he declined to come to America last year because he had not advanced sufficiently to offer himself again to audiences in the United States. Whether the general public will perceive that he has advanced is doubtful. Critical listeners will certainly do so. He has gained in finger-strength very much, and this enables him to impart not only more brilliancy to his scale work, but to widen the dynamic range of those infinite gradations of shading which he knows so well how to use. Furthermore, it assists him in the assumption of a broader and more commanding style. Amiability, loveliness, tenderness were the familiar elements of Mr. Paderewski's style. To these he has added some accents of high dignity, and there are moments now when his playing becomes majestic in its proclamation of feeling. His art was many-sided two years ago, but to-day it has more depth. It always won love and gained respect. To day it commands submission."

THOUGHTS FOR THE THOUGHTFUL.

II.

The first installment appeared in January issue.

XVIII.

1. Have you a musical library belonging to your class, if a private teacher, or belonging to your music school, if you teach in one? 2. How do you raise money to get books for it? 3. What ways of raising money for a library have you tried? 4. Does your library include books of standard and classical music for the use of your pupils, in study and practice, or only books about music, musical history, biography, etc.? 5. Do your pupils read them to any extent? 6. What course do you follow to interest your pupils in musical reading? 7. Do you make the subjects that they are reading an object of conversation and remark during the lesson hour? 8. Have you tried a class in musical history? 9. Have you tried to have your pupils read *THE ETUDE*? What has resulted from it?

XIX.

1. At what point in the advancement of a pupil do you teach the scales? 2. What scales do you teach first, similar or contrary motion? 3. One hand at a time or both hands together at first? 4. One, two, or more octaves at first? 5. Do you use any preparatory thumb passing under the hand exercises before trying the scales? 6. Do you try to get them to play the scale fast within the first month or so, or do you simply insist upon correct fingering and hand positions, leaving rapidity to come by familiarity? 7. What do you demand as to the position of the pupil's elbows in scale playing? 8. For position, touch, and tone quality, do you direct their attention to the sensation of feeling in key contact, to sight, or to hearing? *

XX.

1. At what point in the pupil's advancement do you begin the development of the hand or wrist touch? 2. Do you avoid octave reaches when teaching the hand touch? 3. Have you found it easy or hard to get sufficient étude material of the right kind for the study and practice of the hand touch? 4. Name some of your ways and methods of teaching this touch? 5. What has been your greatest difficulty with pupils in trying to get them to do this touch right? 6. What seems to be their greatest hindrance, mind or muscle? 7. Please go into details of how you teach this touch? 8. How does an early development of this touch in their music study affect the finger legato—favorably or does it injure it?

XXI.

1. At what stage of advancement in the learning of a piece do you have the pupil give attention to phrasing? 2. Do you hear the pupil play over the piece to help him decide the beginning and ending notes of the phrases? 3. In teaching phrasing do you require the pupil to make distinct separation of phrases by shortening the end note? 4. Do you require the climax of a phrase to be specially accented when first giving attention to the phrasing? 5. That is, do you require a decided positiveness in all the points of expression when first giving attention to this subject in the piece? 6. Do you require your pupils to give attention to phrasing at a first reading of a piece?

XXII.

1. Do you have your pupils learn a new piece or étude by playing with one hand at a time? 2. How long do you want them to keep this up in the learning of a piece before trying it with both hands? 3. Does a one-handed practice tend toward a mechanical note by note playing instead of giving out musical thought? 4. Do you want your pupils to try and give out musical thought in a piece as soon as they can, even if it is not played perfectly? 5. Which way is a piece learned the best and quickest, one hand at a time, giving an exact touch and mechanical accuracy in a painstaking, slow, and accurate way? 6. Or by letting the pupil play with both hands from the first, trying to realize the complete musical content and give it out with as much meaning and expression at first readings as possible, then putting the finishing touches and expression, correcting inaccuracies, and perfecting it in touch and bringing it to exact work afterward?

curacies, and perfecting it in touch and bringing it to exact work afterward?

XXIII.

There are many kinds of pupils. 1. What kind has been the least desirable in your experience? 2. The lazy, those who are overburdened with society, talentless, slow learners, talented but no application, the poor in pocket with a bad instrument as compared to the rich who lean on their rich parents to such an extent that there is no work or real application in them? 3. Name the most discouraging features you have found in your teaching experience?—The writer's name will not be printed to the answers of this question, but the writer must sign for the information of the editor. Answers will be confidential.

XXIV.

1. What kinds of class work have you tried for the instruction and entertainment of your weekly class? 2. That is, give a list of the kinds of work that you have done with your class, with remarks of the amount of benefit derived from it all? 3. What novel things have you tried in the line of class works? 4. Do your pupils attend class with interest and regularity, or is it difficult to get a regular attendance from them? 5. What has been the influence of your class work on your professional reputation? 6. Has it brought you more and better pupils? 7. Does it do anything to create the so-called musical atmosphere? 8. How long have you tried such class work? 9. Are your classes free or do you charge a tuition fee? 10. How much?—The writer's name will not be published to the answers of this question, but must be signed for the information of the editor. Answers will be confidential.

XXV.

1. How did you get your professional start? 2. That is, what was the first teaching you did, and under what circumstances did you get your first pupils? 3. What helped you to the most pupils? 4. Did you advertise in the papers or by circular? 5. Did you play in concerts as an introduction to the musical public? 6. Did you take some older teacher's place who was giving up work? 7. How long was it after you began, before you had a class paying enough to make a living for you? 8. Did you do anything besides teach music for the first few years, till you got a good start? 9. If you had a musical friend who wanted to start in the teaching profession, and this friend was well prepared, what course of procedure would you advise for getting up a good class as quickly as possible? 10. What is your opinion about making a personal canvass from house to house, or calling on all the musical people you can hear of, soliciting pupils?

No names of writers will be given to the printed answers to this question, but the writer's name must be signed, for the information of the editor. Answers will be confidential.

XXVI.

1. How does your mind proceed when you memorize a piece of music? 2. Do you memorize the piece before you play it well, that is, from the first? 3. Do you learn to play the piece well before trying to memorize it? 4. Do you find that your mind has the piece memorized when you have it learned, without special effort of memory? 5. Do you memorize by musical impression, by mental photography, by direct effort to remember the notes and chords, by what keys come next, or by seeking out the music phrases as a child picks out a tune on the keys? 6. Or by all of these, and which form predominates?

XXVII.

1. What proportion of the pieces that you give pupils do you require them to memorize? 2. Why do you require one piece to be memorized but do not another, or what is there in one piece that makes it desirable for memorizing which there is not in some other you gave the pupil? 3. How do you teach a pupil to memorize? 4. Have you ever had a pupil who could not memorize music?

XXVIII.

1. In your relations to other teachers, what has been the most disagreeable and hardest to bear? 2. Has competition been fairly conducted? 3. If not, give details of unfairness? 4. What class of teachers stand most in the way of the good teacher? Please go into this fully, for names of writers will not be given, but should be signed. The answers will be confidential.

THE HAIR AS INFLUENCED BY MUSIC.

An English statistician has recently demonstrated by figures the influence of music on the development of the hair. His researches are extremely interesting. His discoveries, however, apply less to composers than to instrumentalists.

With composers baldness occurs as frequently as in other professions, among which it averages about eleven per cent.; only among doctors is the proportion greater, there being at least thirty per cent. of bald pates. Instrumentalists, on the contrary, remain well supplied with hair up to an advanced age, except performers upon certain instruments.

The piano and violin, especially the piano, seem to prevent the hair from falling. One is tempted to admit this after examining the photographs of Paderewski, Frederic Dawson, Leonard Boswick, Vladimir de Pachman, Sapellinikof, Henry Richard Bird, and E. Sauer, without considering Joseph Hoffmann, the prodigy, who is still sufficiently protected by youth, and old Sir Charles Hallé, recently deceased at an advanced age, possessing all his hair.

The same result is visible in violinists; here the fleece is less abundant, and there is a few cases of partial baldness, yet Ysaye, Willy Hess, Sarasate, the Hungarian ex-officer, Tivadar Nachez, Joachim, Bettmann, Willy Burmester, Fernandez Arboz, Johannes Wolf, and Victor Wilhems, all possess luxuriant heads of hair.

Similar hirsute results are observable among ladies using the same instruments. The pretty Swedish violinist Frida Scotta has most beautiful black hair, and the Austrian Gabrielle Wietrowetz might let her resplendent sun-colored locks drag at her heels.

Other instrumentalists approach the average which obtains in liberal professions, namely eleven cases of baldness to every hundred individuals. The violoncello, bass-viol, alto and harp still preserve the hair fairly, but one would be rash to place absolute faith in the hautboy, clarinet, and flute, which cannot be trusted after fifty. On the other hand, brass instruments have a fatal effect on the hair, particularly the key-bugle and horn, but above all the trombone, which, it seems, will clean the skull thoroughly in less than five years.

Statistics is the science of classifying effects which leaves to other sciences the duty of investigating the causes. Nevertheless it would be interesting to know why the trombone makes the hair fall out and the piano has the power of preserving a luxuriant crop. The statistician does not tell us this, but his observations are apparently well founded and easily verified by studying the heads of musicians in a theatrical orchestra.

Such investigations always possess a little more than the interest of mere curiosity. Scientifically they may appear to be simply questions for investigators, but what man or woman would not practice on any instrument, no matter how awkward, to avoid losing a good head of hair? On the other hand, what would come to the land if all bald people were to take to piano and violin playing to cure their infirmity?

About half of the professional men of the United States are bald and wish they were not. Were they to take to instrumental music as a cure, the land would become as unendurable as an omnipresent boiler factory or an endless Fourth of July or Chinese New Year's Day, and legislatures, perhaps Congress itself, would be implored to protect the general public from an unspeakably tormenting minority.

CAST OF LISZT'S HAND.

The Liszt Museum in Weimar has received an interesting donation. A plaster cast of the right hand of the grand pianist, which was made on his sixty-third birthday, Oct. 22, 1874, was presented by one of his relatives. The cast shows an extraordinary development of the hand, the length of the fingers, as well as the formation of knuckles, being considerably larger than the normal joint. This fact, coupled with the muscular endurance of the pianist, gave him that wonderful technic upon which his fame was built.

PRIZE ESSAY COMPETITION.

The two series of Prizes which we are offering have created unusual interest among our readers. There is no objection to competitors who do not wish their names to be known in case of not being successful, to assume some name or mark. It can be done in this way—a sealed envelope can accompany the essay containing the name and address of the writer. On the outside of the envelope and on the essay the assumed name or mark or motto, with the address where to return if not successful is to be given. The sealed envelope only to be broken in case the essay receives a prize. The following are the conditions of competition:—

1. The prizes of the first series will be awarded to successful competitors who have not yet contributed to the columns of the journal. The prizes of the second series will be awarded to those who have already written one or more essays for the journal.

2. The articles must be marked either "First Series" or "Second Series."

3. One or more essays by the same writer can be entered for competition.

4. The competition for the first series closes on March 25, 1896; for the second series one month later, April 25, 1896.

5. No historical or biographical matter will be accepted.

6. The length of an essay should not be more than 1500 words. THE ETUDE column has about 675 words.

7. The writers of essays which do not win a prize, but which are accepted for publication by the editors of THE ETUDE, will receive a premium in the form of books. The writer may select \$15.00 worth at retail price, from our Book Catalogue.

THE PRIZES OF THE FIRST SERIES ARE AS FOLLOWS:

First Prize	\$30 00
Second "	20 00
Third "	10 00

THE PRIZES OF THE SECOND SERIES:

First Prize	\$40 00
Second "	25 00
Third "	15 00

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"WHAT is the best method of overcoming the habit of watching the fingers while playing?"

"What exercises will aid most in strengthening the fourth finger?"

The habit of watching the hands (keyboard) while playing may not be absolutely detrimental. Have you heard Paderewski? Here is an artist who plays most delightfully, yet he keeps his attention fixed upon the keyboard during the entire time he is playing. What harm does it do? You will find the same thing true of all great players, except when they are playing from notes—which they very rarely do in public.

If you mean that the pupil is absolutely unable to find the way around upon the keyboard and play from notes, this is another matter. It will rectify itself if you give her enough music to play from notes. And this brings up another principle—which is very important. Make the pupils work up-hill. Whatever is easy for them they do reasonably well; it is the difficult things which they lack—the things difficult for them.

With regard to the fourth finger, it depends upon what you mean. The fourth finger is usually weak and much hampered by its ligaments, which prevent its acting independently from the third finger. If it is weakness, Mason's two-finger exercises, single notes and sixths, will be the best possible dose for daily practice. If it is a more independent movement as compared with the third finger, any exercises for stretching and separating the fingers, and something which holds the third finger upon a key while the fourth has to move freely, will do good.

You must observe, however, that this extra freedom of movement on the part of the fourth finger is not the same as increased strength; in fact, I have often seen it where there was even more than the average lack of

tone-producing power in the finger. There is a point beyond which independence of finger means weakness of hand. You will see it in the playing of a great many conservatory pupils, especially where they use the Stuttgart system. They get great independence but destroy the hand coherence. It is sometimes very difficult to restore this quality where it has once been lost.

I suppose that the most elementary motion possible for the human hand is that of shutting, clasping. It is what the baby first does; and he has got it from a very long line of ancestors, the oldest of whom perhaps lived in trees (whether with or without tails I cannot say. Perhaps the short-tailed ones survived longest, the enemies of the race being unable to reach them).

Therefore I should note carefully which one of these motions appeared to be lacking, and then apply it.

"Would you kindly tell me or some exercises that would be beneficial to limber up my thumb? It stumbles in scale and arpeggio playing.

"In counting intervals what is meant by an augmented ninth? It seems to me that this interval as a harmonic interval has no existence."

The thumb has two motions: An up and down motion independent of the fingers, such as you make if placing the hand upon a table in the five-finger position with the points of the fingers resting upon the table you move the thumb vertically. This is the most elementary piano playing motion of the thumb, though its elementary motion mechanically considered is that of clasping, its opposing power. I remember that the "Autocrat of the Breakfast Table," or some of his successors, calls man a "thumb-opposing plantigrade."

The second motion of the thumb is that of swinging under the fingers in crossing to a new position. The exercises for this will be such as playing the scale of C with the fingering 1 5, through two octaves—i. e., using only these two fingers and actually carrying the thumb under the hand until the point of the thumb passes under the finger, crosses it. Then similar exercises skipping a key, playing with the fingers 1 4. Then fast exercises in which holding the fifth finger upon G, you play C D E F E D C over and over, playing F always with the thumb. When this is done rapidly and smoothly extend the hand, placing the fifth finger on A, then play the same thing. Then play the same without holding the key, being careful to avoid moving the hand laterally. Let it remain in a five finger position. A little of this, continued for some weeks, will remedy the difficulties you mention. In arpeggio playing be sure to carry the point of the thumb under the fingers, on to its own key, before leaving the previous tone—i. e., preserve strict legato.

There is also a set of exercises for the thumb by Boekelmann.

"What pieces are good for study for one who is using Clementi's 'Gradus ad Parnassus' and Bach's 'Little Preludes and Fugues'?"

"Are the following pieces good practice: Rondo Capriccioso, Mendelssohn; Arabesque, Opus 18, Schumann; Valse Caprice, Rubinstein; Kamennoi-Ostrow, No. 22, Rubinstein?"

"Is the above with Mason's 'Touch and Technic' sufficient for practice?"

"Can a person who can devote but three hours a day to practice ever become proficient in piano playing?"

C. P. R.

I should say first that the combination of the little Bach preludes and fugues with the Clementi Gradus was false. A student able to do at all well with the Gradus ought to have played quite a little of the "Well Tempered Clavier," by which I mean, say half a dozen preludes and fugues. The Bach is too easy for the company it is in, except for some particular nicety in the direction of tone quality or voice leading.

The pieces you mention are very good indeed, and perhaps as good as any. As to the final question whether these with "Mason's Touch and Technic" are sufficient for practice, I should say they were, until they were learned, when, of course, they should give place to something else. If you mean to practice all at once, this is different. Unless you are dealing with a pupil of the Briarion kind (he had a hundred hands) they would be quite enough for liberal treatment on the installment plan, extending over, say, two months, or toward that.

As to the degree of proficiency a person would make in three hours a day practice, it will all depend upon the degree of talent. The time is quite enough, granted an economical method of practice (Practice Clavier, etc.) and everything turns upon the amount of music one has in them.

"I have a pupil nine years of age who is bright and intelligent. She has very small hands, scarcely able to strike an octave, perhaps can reach it but cannot strike it clearly. She has 'Mason's Touch and Technic,' 'Finger Studies,' Schmidt, 'Album of Instructive Pieces,' Litolf collection. Is about half way through the 'Album.' What shall I follow these with?"

"How much of 'Mason's Touch and Technic' ought one to give on an average?"

E. C.

The pupil should try to extend the compass of her hands by holding an octave and trying to reach a ninth. Thus in a few months the compass of the hand will be enlarged. Meanwhile I should doubt the advisability of keeping her upon so tedious a collection of pieces as any standard selection I have ever seen. I do not happen to know the one you mention. But generally these things are more "worthy" than "interesting" whereas the latter is what pleases the pupils.

As for the quantity of "Touch and Technic," I should say enough to occupy the portion of time allotted to technics. If the pupil has but an hour and quarter in all, she must not work at technics more than a half hour all told; and you must not give her more to do than can be done well in that time. And if you cannot guess what that amount is try them over yourself; and if still in doubt, consult the pupil when she brings her lesson. She can tell how long she had to work to get them. I should say do not use more than two elements of "Touch and Technic" with a small pupil, two elements at once. Two-finger exercises and scales; two-finger exercises and arpeggios; arpeggios and octaves. Never all four. This would be for advanced pupils only, those able to work four or five hours a day. I fancy you would find the Standard Grades, about grade III, good for the pupil you mention. Look them over. The Publisher of the ETUDE will send any to you on approval.

LOVE YOUR NEIGHBOR AS YOURSELF.

"Mute instruments, as they are called, have been invented. Try them awhile just to see how useless they are. The dumb cannot teach speech." That is one of Schumann's maxims which would seem to need frequent application in these days. Pianists in particular have become impatient of the old drudgery of practice, and are eager to seize upon anything which will lead their feet to the proverbial royal road. We have even got the length of pretending to teach "touch" and technic by correspondence! Surely, as a writer in a contemporary remarks, if there is a subject in the world which demands practical as well as verbal illustration, it is the subject of technic; and how that illustration is to be conveyed by means of letters it is impossible to imagine. The advertisers must either be astonishingly clever men or atrociously bad teachers. With regard to mute instruments for practice very different opinions have been entertained. Mendelssohn at one time used to practice on a dumb keyboard while sitting up in bed. Henselt used a dumb instrument for conquering all technical difficulties and advised his pupils to do the same. He said the plan spared his nerves. Sgambati also used a mute instrument, not so much to spare his own nerves as the nerves of his neighbors. "No one who can avoid it," he said, "has any right to inflict on his neighbors the annoyance of listening to that amount of passage-practicing from which no talent can dispense any individual whatever." Would that everybody who plays the piano were so considerate! If an almost dumb pianoforte be required, we are reminded that it can be obtained by placing a long strip of heavy baize or flannel across the strings in a diagonal direction from treble to bass. I commend the idea to the attention of philanthropic people. Instead of sending blankets to the Hottentots, let them make judicious presents of flannel at home.—J. Cuthbert Hadden.

PUBLISHER'S NOTES.

Our Special Offer Extraordinary, five new works for \$1.50, positively expires with this month. A detailed description of each work included in the offer can be found on page 17 of January issue of THE ETUDE. A list of the works is as follows:—

1. "Pronouncing Dictionary," Dr. H. A. Clarke.
2. "Studies in Rhythm," E. L. Justia.
3. "New Method for Piano," Chas. W. Landon.
4. A Musical Game, "Great Composers."
5. "Preparatory Touch and Technic," Carrie E. Shimer.

This list comprises about \$5.00 worth of books, and all will be useful to any teacher of music.

It is one of the best offers we have ever made, and, judging from the large number of subscriptions already received for it, is duly appreciated. No teacher or student should miss it. Have your order in before the end of the month or you will miss it. Do not send it in after the 29th of February, saying that the offer had been overlooked, as the money will be returned.

The game "Great Composers," and "Studies in Rhythm," have already been forwarded to all who have subscribed for them. The next to follow will be "Preparatory Touch and Technic," but this month closes our offer of the five works at \$1.50.

* * * *

It must be understood that no receipts will be sent for money received for any of our Special Offers unless especially requested. Those who have accounts with us, and have paid promptly, and wish to avail themselves of any of our special offers, can have them charged to their regular account.

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We have a very convenient ETUDE Binder which will preserve the copies of the journal as if regularly bound. It will easily hold twelve numbers. This binder is of simple device and has given the greatest satisfaction. The price is only one dollar, postpaid.

* * * *

THE ETUDE is always glad for an expression of opinions, suggestions, contributions, etc., from its readers. The musical profession is too prone to lean on authority, too willing to be led. There is not that independent thinking done as in other professions. THE ETUDE is prepared with a view for self investigation. We present all sides and phases of the teacher's work, but enough independent investigation must be done to form an opinion, and really benefit by what we have prepared each month. Writing makes the deep man, it is said, and if you really want to know a subject, begin to write on it. THE ETUDE is not a sheet to be read in one evening and then tossed aside and not be taken up again. We therefore court criticism.

* * * *

THE Lady's Gold-filled Watch which we have been offering for only 15 subscriptions is one of the best premiums we have yet offered. The watch is a genuine timepiece, and as handsome in appearance as one for \$125. If the watch should not prove satisfactory it can be returned. A guarantee from the manufacturer is given with each watch. We sell them for \$10.00 each. If you are in need of a good timepiece this is a rare chance to get one at little cost and trouble.

* * * *

We have a number of spring back piano chairs which should be better known. The editor has had one of them in use for a number of years and cannot understand that their merit is not more appreciated. Write for printed circular, which explains all about them.

* * * *

THERE is always more or less demand in every teacher's work for Four hand music for sight reading purposes. We have on hand large quantities of all kinds of this music that we desire to dispose of at low price. It is

all foreign music and not in the very best condition. Although new it is shop worn from age. We will sell it for twenty cents on the dollar and pay postage. But we are obliged to make the following conditions:—

1. The selection must be made by us. Suggestions as to style and grade can be made, but not the composer.
2. The grading is on a scale of I-X. There is no music in Grades I and II in this lot.
3. The music cannot be exchanged or returned.
4. Upon receipt of one dollar we will send \$5.00 worth of this music, postpaid.
5. This offer holds good only as long as the stock lasts.

* * * *

Our premium list shows you how to get many valuable things by taking but a little trouble to introduce THE ETUDE to your musical friends. Send for it, and try your hand at a list of new subscribers. Sample numbers sent. Give us a list of advanced musical students and music teachers who are not now taking THE ETUDE, and we will send them sample copies.

* * * *

"LANDON'S Method for Beginners" contains fresh material, and every piece is distinctly pleasing, melodious and has some point of special pedagogical value. Every piece has a distinct and clear phrasing, nothing with obscure content is to be found in the book. It is graded with great care to make the advance of the pupil easy. Each piece prepares for the next, introducing all difficulties and new things in their easiest form, and further developing them in the following pieces. There is a fine variety of four hand music, and it is all carefully selected for some particular point in the pupil's development, and at the same time the melody is pleasing and the harmonies are rich. The formation of taste, and leading the pupil to enjoy the best things in music is never lost sight of; still there is not a dull piece in the book, although nearly all of the classic writers are represented. All technical points are covered in beautiful pieces, that give the pupil an opportunity to sing his musical feelings with his fingers, in rhythm and melody, yet at the same time he is learning fundamental technics in their most valuable and direct form. The advance orders for the book are pouring in rapidly, and as this book is a decided advance in the presentation of new ideas in teaching, every teacher will consult his own best interests in ordering a copy at our introduction rates; cash with order, 25 cents.

* * * *

HAVE you looked over the "Thoughts for the Thoughtful" of this issue and that of January? Read, think, and then write up some of them. Doubtless your teaching experience has many times brought valuable thoughts to mind which would be exactly what some fellow teacher needs. Write them out for him, and THE ETUDE will be glad to place them before him and all of its readers. We particularly desire short paragraphs containing one thought clearly stated, made plain but pointed. Often such paragraphs turn the whole course of a teacher's work; they are the pointers that point the way to better work and artistic success. Lend a hand!

* * * *

We are giving more and more attention to articles which will inspire and help pupils to better work, and to a fuller appreciation of music. Our correspondents and contributors keep this before their minds. Get a pupil to read musical articles and he at once shows an increased interest in his work. Of course, we all know that advancement and interest go hand in hand, and that a teacher's success is measured by the advancement of his pupils. In fact, the public have no other way of judging a teacher's work except by the playing of his pupils. Interested pupils will always do their teacher credit and introduce him to other pupils.

* * * *

HAVE you ever thought that THE ETUDE has hundreds of the brightest minds and most successful musicians

and teachers on the alert to give you the cream of their thought and experience? This is eminently true; in THE ETUDE you enjoy the teachings of the greatest instructors of the whole world; not only teachers of music, but the best thoughts of educators in other lines find a place in THE ETUDE, adapted to the use of music teachers. We often pride ourselves on the fact that we have taken lessons of some noted teacher, but the readers of THE ETUDE have the best thoughts, ripest experiences, hundreds of such teachers. You and your musical friends cannot afford not to take it, that you may enjoy the feast of musical treats it brings to you every month.

* * * *

We are receiving many letters regarding the great help that THE ETUDE is to music students from those teachers who have induced their pupils to subscribe for it. They all speak of the awakening of interest in their study as shown in better practice and in the disposition to talk intelligently about musical subjects. The music pages make it welcome to parents, in that it makes the bills for music less, and in this way more than pays for itself. Try its influence on your pupils.

* * * *

"LANDON'S Reed Organ Method" is steadily growing in favor with all the progressive teachers. It is the first and only method that has specified a particular reed organ technic, and which has given a collection of fine music that is particularly adapted to the reed organ as a reed organ, instead of music for the pipe organ or piano. With the method, the three books of melodious studies, and the fine selection of reed organ pieces edited, arranged and annotated by the same author, there is a complete school for this instrument, from the beginning to advanced playing, and all from the art standpoint. The very full annotations give hints, explanations, and help at every possible point, keeping the pupil up to true and exact work. One very much appreciated feature of the method is, that the first lessons to a beginner are so carefully, thoroughly and fully given, that it is almost impossible to start a pupil in any way but the best and right way.

* * * *

THE Dictionary of Musical Terms which we have in preparation by Dr. Hugh A. Clarke, of U. of Pa., is designed to meet the daily wants of the busy teacher and student of music; all obsolete and unusual words are omitted, only those that are found in modern vocal and instrumental music being given; care has been taken to give the exact pronunciation of every word, not by rules, but by the more convenient plan of phonetically writing the word; whenever necessary the derivation of the word is given.

An entirely new feature in musical dictionaries will be found in the appendix, in which the English words and phrases with their equivalents in Italian, German and French are given; this will enable the writer or composer who cannot remember the less familiar language to find at once the appropriate word or phrase he is seeking.

Special attention has been given to the large number of Slavic, Bohemian and Hungarian words that have lately entered so largely into the realm of music; the meaning and pronunciation of all these words is carefully attended to. The proper object of a working dictionary should be conciseness and completeness in its exposition of terms, leaving to the cyclopedias the work of dealing with those subjects that possess for the most part a merely archaeological interest.

At the bottom of each page an alphabetical list of noted musicians, European and American, is given, with the date of birth and death; only those names prior to Palestrina that serve as landmarks are given, but from that time to the present every name of composer, instrumentalist, and singer of great reputation will be found.

The work will be issued in two editions, unabridged and an abridged one, called Student's Pocket Dictionary. Our advance offer is for both editions only 50 cents: the two editions will not be sold in advance of publication separately.

It was impossible to send out the monthly installment of Novelties in December. The heavy holiday trade kept our force so busy that it was impossible to make up the packages. However, the January installment was sent out on the 1st of the month, and the February package will be on time also. This new music is sent to our patrons on approval, all to be retained until the end of the teaching season, June or July, when that which has not been sold can be returned. We have a circular explaining the whole plan, which we shall be glad to send upon application.

* * * *

We are indeed pleased to be able to inform our many well wishers from whom we hear all the time, that, during the past month our ETUDE subscription list has surpassed every other month in its existence. The Premium List which was published in the last two issues has been used freely and seems to have given greater satisfaction than any Premium List which we have ever issued. It is made up almost entirely of good books and articles useful in the teacher's work. More teachers have taken advantage of our club rates and have made greater efforts in this direction than ever before. We hope it will continue. We would make special mention of the bicycle premium, and lady's gold watch. Every teacher can obtain some subscribers from among their pupils and friends. We wish to say that in the future we expect to make THE ETUDE much more interesting than in the past, by the addition of several new departments, and more especially by the issuance of supplements much more frequently, in the shape of musical pictures, portraits, etc. We shall be pleased to send the premium list to any one who asks for it and will supply just as many sample copies, free, as is necessary to aid in the work of securing subscribers.

* * * *

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* * * *

THE "On Sale Question again." As most of our patrons know, the On Sale Plan as offered by this house is more liberal than is to be found elsewhere. If you do not know it, send for our special circular. This notice, however, is to those who have taken advantage of it. We want to say that where we allow the many privileges which we do with regard to the On Sale packages, namely, length of time to keep it, exceptional discount, liberal terms, etc., we think we are entitled to the regular orders. We have noticed that some of our patrons use only our On Sale music; we therefore infer that their regular orders, go to some other dealer. This is not fair to us. We have been thinking seriously of according the On Sale privileges only to our patrons who favor us with their entire trade. We trust this course will not be found necessary.

* * * *

THERE has recently appeared a work called "Paderewski and His Art," by Henry T. Finck, which we are sure will interest our readers. It contains many interesting chapters, but we have only space to mention a few. How Paderewski Plays—Liszt and His Rhapsodies—Schumann—Mendelssohn—Schubert—Personal Traits and Anecdotes. The book is finely illustrated and has an excellent etching of Paderewski as a frontispiece. We have purchased a large quantity of these books and can give a most liberal discount while the lot lasts. We will send the work postpaid for only 25 cents.

* * * *

"MANSFIELD Harmony," which we have promised months ago, is not yet ready. We were to receive a cablegram from England if the plates were shipped on the 20th, but it failed to come. We therefore infer that

they are not yet ready. We must ask the indulgence of those who have subscribed, a little while longer. In the mean time the special offer on the book, 50 cents per copy, postpaid, will remain in force.

* * * *

THE preparatory "Touch and Technic," by Carrie E. Shimer, which will be welcomed by all who use this great school of technic, is progressing very rapidly. The special offer will, most likely, be withdrawn next month. It is designed to precede the regular work, although it is not a beginner's instruction. Miss Shimer has been under Mason's direct instruction for many years, and wrote under his supervision. We most heartily recommend the work to all teachers; at least procure one copy in advance at 25 cents.

TESTIMONIALS.

Thanks for prompt and satisfactory filling of my many small orders.
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I have enjoyed the pleasures and benefits of THE ETUDE during the past year, and now feel that it is impossible for me to do without it. In reading the Publisher's Notes and the Query Column I have gained so much information.
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MISS MAY W. ARMSTRONG.

I can truly say I owe it to THE ETUDE and to your kindness that I am so successful in my work; I have learned far more from its pages than I ever heard of in a college or elsewhere, and have a pleasing variety of pieces with which to entertain my friends. Again, I cannot trust any one to select music for me as you do, and for all I am so far away I must still avail myself of your influence and judgment, and ask for music On Sale.
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All of the items sent for on the Holiday List have been received in good condition, and they have been duly appreciated as Christmas gifts by my pupils. Thanking you for your promptness and the carefulness you displayed in every particular, I am
FLORENCE T. PELTON.

W. F. Gates' "Anecdotes of Great Musicians" should be in the hands of every teacher and student aspiring to the name of musician. It will broaden and encourage them in their work, besides awakening a more general interest in musical biography.
MINNIE PORTER BALDWIN.

I can hardly wait in patience for my ETUDE, so well pleased am I with it.
MRS. W. C. GOULD.

The volumes of "Mathew's Graded Course" have been received. From my few hours' acquaintance with them I am delighted with "Mathew's Graded Studies." My orders to you have always been filled promptly and correctly.
JESSIE M. WHITTAKER.

I could not get along without THE ETUDE; it is a most excellent music journal, and I look forward to it each month as to the coming of a friend and counselor, to aid me in my work.
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I find THE ETUDE a real necessity to teacher as well as to student, and would be very sorry to be compelled to do without it.
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SPECIAL NOTICES.

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In our last issue we published a list of names of teachers who are prepared to give instruction in "Touch and Technic" according to the Mason system. We here append the names we have received during the month. We expect to continue the publication of these lists as long as we receive the names of teachers.

Mrs. Stanley Adams, Winnipeg, Manitoba, Canada.
Miss Helen M. Anderson, No. 15 Guerrero St., San Francisco, Cal.
Mrs. Fannie E. Adams, Shirley, W. Va.
Miss Mary B. Cooper, San Antonio, Texas.
Mrs. R. R. Ebright Collett, Music Dep't, Taylor University, Upland, Indiana.
Miss Minnie E. Dodge, St. Johns, Mich.
Mrs. G. A. Fisher, No. 1911 California Ave., St. Louis, Mo.

Mr. G. A. Foster, Decatur, Ill.
 Miss Bessie H. Fuselman, Martinsville, Ind.
 Miss Rose W. Greenleaf, Box No. 511, Springfield, Mass.
 Miss Helen Glenny, No. 156 Knapp St., Milwaukee, Wis.
 Miss Edith W. Hamlin, No. 1511 Girard Ave., Philadelphia, Pa.
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 Mrs. Fannie Johnson Morrow, Fayetteville, N. Carolina.
 Miss Georgiana Parington, Asheville, N. Carolina.
 Miss Eva F. Pike, Wilbraham, Mass.
 Mrs. H. Senter Rowley, No. 4130 Eaglefield St., Philadelphia, Pa.
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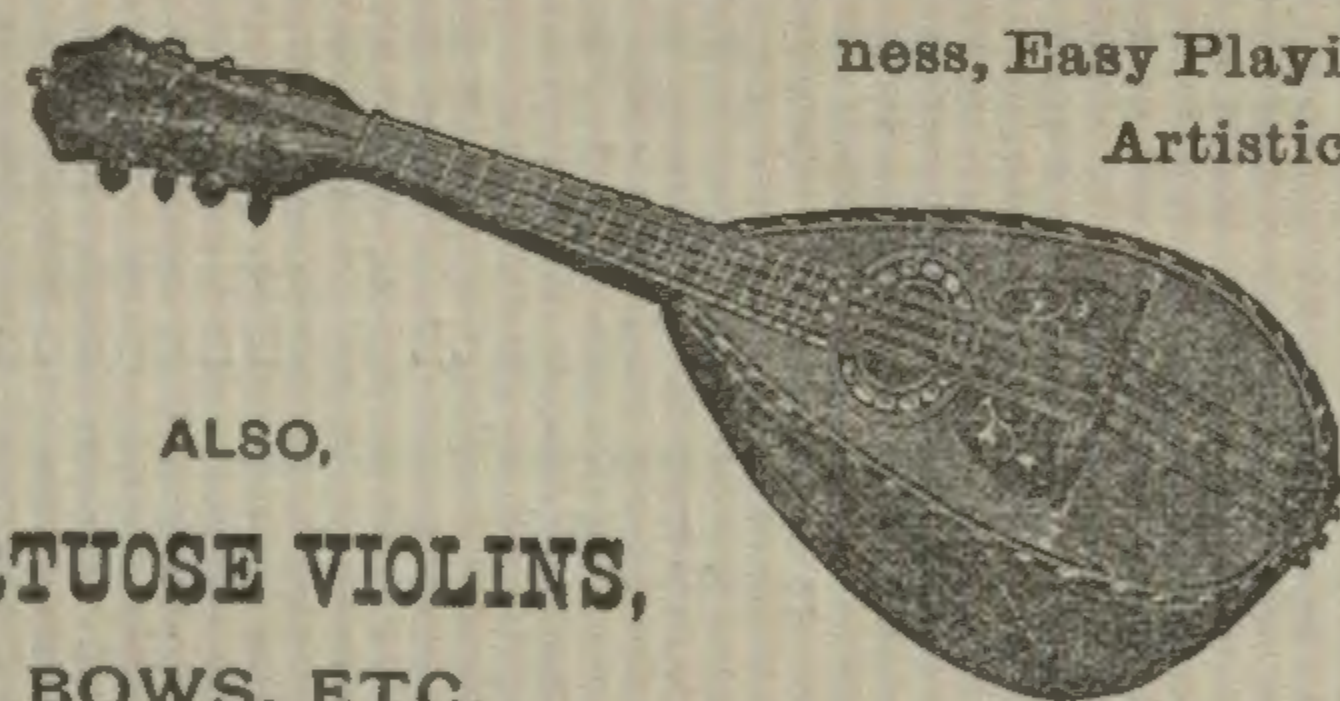
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